Kine WEEKLY

M-G-M's BIG LIBRARY DEAL
Page 3

"MIN AND BILL" HISTORY REPEATS WITH

"TUGBOAT ANNIE"!

Marie Dressler and Wallace Beery — positively their grandest show yet!

"Throbbing story of two lovable old characters . . . very much on lines of 'Min and Bill.' Picture has action, pathos, drama, comedy and romance, and some of most vivid storm sequences ever presented. Fast-moving, absorbing piece of entertainment that will clean up everywhere. The obvious successor to 'Min and Bill.' A subject that will fill halls of every grade, it is beyond criticism."—*Film Renter.*

METRO-GOLDWYN-MAYER

The Major Company!

DON'T LOSE YOUR HEAD!

YOUR PLACE IN THE SUN FOR THE NEXT TWELVE MONTHS IS TOO BIG AN ISSUE TO RUSH!

Big ballyhoos are breaking all around you. But why be hypnotized? This is no time to stampede your judgment. This is the time for solid thought . . . thoughtful planning . . . for the future! Prosperity is on the march . . . th anks to Warner Bros. . . .

VOLTAIRE . . . CAPTURED . . . MAYOR of HELL

and such outstanding pictures are the proof

WARNER WEEK WAS THE HERALD OF GREATER DAYS

Keep that fountain pen cool for the *right contract at the right time.*

WARNERS

without a doubt!

IT'S SMARTER TO START WITH WARNER BROS.!

THE NUMBER ONE COMPANY with THE NUMBER ONE PICTURES for NUMBER ONE SHOWMEN

Kine Cricket Cup Final Next Sunday *page 5*

Kinematograph WEEKLY

No. 1376 Thursday, August 31, 1933 Vol. 198

Joe May on German Film Conditions *page 4*

BIG AMERICAN TRADE REVIVAL PLAN

How the N.R.A. Affects the Film Industry

MORE than 2,000 small theatres in the United States will reopen within the next eighteen months, indicating that the motion picture Industry is benefitting by the national "new deal," it is stated by George J. Schaefer, general manager of Paramount

INCREASED COSTS AND BIGGER RECEIPTS

America's tremendous effort to regain prosperity in every department of industrial and commercial life has provided many difficult problems for the film Industry in the U.S. to meet and to overcome.

Required to produce a code upon which the Industry might be organised, its members have responded loyally on the main issues.

This does not mean, however, that differences have not asserted themselves due in some cases to the small independent producer with limited resources feeling the strain of a larger expenditure upon labour costs more acutely than the big producer.

Reduced Hours

The scheme, as at present detailed, will necessitate a lowering of hours of employment per individual and this will be made up by the employment of a number of workers hitherto unemployed.

It has been estimated that the adoption of the National Recovery plan will increase labour costs on film production by about 30 per cent., the average increased cost on a production being 20 per cent.

This increase in cost will, it is believed, be extinguished by bigger receipts upon the film when screened. It is argued that the receipt of wages by those until now receiving nothing will be spent in part in the kinemas and thus a large part will flow into the pockets of the film producers.

A point not to be overlooked is that the present currency discrepancy between London and New York results in remittances from this country being convertible into a larger number of dollars.

Sol. A. Rosenblatt, the amusement industry administrator, has emphasised the point to the representatives of the Industry who are working out the code, that the Government is primarily interested in employment and wages, and has urged all code committees to meet labour organisations before submitting plans to Washington.

Disputed points will be decided by the administration in Washington, and referred back to the code committees for ratification. The chief of these differences of opinion are between the distributor and renter on points which have provided a debating ground for years.

The interference of the Government in industrial matters is resented only by a comparative few, a remarkable fact when it is realised that American business has been built up upon a minimum of interference by the Government, whose policy has been largely that of allowing each industry to work out its own salvation.

Columbia V.P. Joins N.R.A.

Jack Cohn, vice-president of Columbia, has accepted the invitation of the executive committee on President Roosevelt's National Recovery Association to serve as a member of the motion picture group to aid economic recovery in America. The object of enlisting the aid of the motion picture industry is to help disseminate accurate publicity concerning the activities and accomplishments of the recovery movement and to win the support of the American public. Every theatre in the country will serve as a medium for this propaganda.

In accepting the invitation, Mr. Cohn also pledged the whole-hearted co-operation of his organisation throughout the entire country.

"KEY" THEATRE FOR U.A.

JACK BUCHANAN

J. Buchanan Reopens Leicester Square Theatre

"HENRY VIII" BOOKED

THE Leicester Square Theatre—which *Kine.* readers will remember was known as the Jack Buchanan theatre in its earliest days—will now take its place among the leading "key" halls in the West End for an exclusive product.

This follows upon the resumption of control by Jack Buchanan, to whom possession has now reverted.

Mr. Buchanan announced last week to a specially convened Press gathering that he had completed arrangements for making the Leicester Square Theatre the premier show place of the product of United Artists. Murray Silverstone has thus effected, after some years of intermittent reunion, a real pre-release hall in one of the leading positions in London.

This important step involves the cessation of the present policy of continuous variety, which has been in force for over a year under Harry Foster's management. It is understood that Mr. Foster intends to reopen his successful variety policy elsewhere before long.

The Product

The new film outputs naturally include those of British and Dominions, London Film Productions, and Twentieth Century, as well as of United Artists and Sam Goldwyn; and there is confidence that there will be enough product to keep the programmes on the highest world level throughout the year.

"That's a Good Girl," Jack Buchanan's newest Elstree talkie, directed by himself, will inaugurate the theatre's new policy on or about September 27. In the meantime, some redecoration and readjustment of seating will take place.

The second picture is to be "The Private Life of Henry VIII," the elaborate spectacular effort of London Film Productions, starring Charles Laughton, and directed by Alexander Korda. It is no secret that various exhibiting interests in the West End have been warmly competing for the first showing of the outstanding British picture.

J. Buchanan's Policy

Mr. Buchanan explained his aim was to establish a new goodwill in the building by making it a special theatre for the best films. He was never convinced by the policy of carrying on at a loss, and there would be no "demonstration" West End runs, the value of which he had never understood. "If we pay, we go on," he declared. "If we are not paying, we change the film, which will run just as long as, and no longer than, the public want to see it."

He is also opposed to the double-feature programme, at all events, as applied to the West End. One feature picture would have as supporting material the topicals and the wonderful world-beating short subjects of Mickey Mouse and the Silly Symphonies. Neither will the showmanship policy include either an orchestra or a stage presentation.

Admission prices are now being readjusted.

"DINNER AT EIGHT" LIBRARY DEAL

RECORD BOOKINGS FOR PALACE SCREENING

WHEN "Grand Hotel" opened at the Palace at about this time last year, kinema history was made when the ticket agencies carried through a deal greater than any previous one on any film.

"Dinner at Eight," the newest M-G-M all-star sensation, has created an even greater record, for after an advance view of this subject on Monday, the agencies at once closed a deal with Sam Eckman, jnr., by which they undertook to handle more than double the number of seats they had taken on 'Grand Hotel.'"

The libraries have always been a little chary of buying up large blocks of seats for a picture as their business is, of course, almost entirely a theatrical one. However, the reception given "Grand Hotel" after the first night last September, justified the completion of a very large deal, which represented an all-time film record.

So great, however, is the preliminary interest in "Dinner at Eight" that, more than a week in advance of the first night, the libraries have bought up seats more than a 100 per cent. in advance of the "Grand Hotel" deal.

Sam Eckman, Junr., announces that for the first time in the history of the Trade, Metro-Goldwyn-Mayer plans to stage a dual showing of "Dinner at Eight" on Wednesday next, September 6. Concurrent with the opening of this new M-G-M masterpiece at the Palace, a Trade show will be held at the Prince Edward.

Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Lee Tracy, Billie Burke, and Edmund Lowe head an all-star cast.

LONDON'S NEWEST SUPERS

H. & G.'s Troxy to Open Next Month

THE Troxy, Commercial Road, London, owned by H. and G. Kinemas, due to open on September 11, is the kinema theatre magnificent. Not only in its design and decorations, but in the efficiency which will characterise its functioning.

A *Kine.* correspondent visiting the theatre this week, while still unfinished, found it nevertheless fast approaching the perfectness of opening day.

SID HYAMS

The stage is a marvel of what stage engineering can do. It is planned to open right out over the orchestra pit, and its four revolving stages and its lighting devices make it the finest kinema stage in Europe.

For the opening a number of novel publicity devices are being employed, and posters in English, Yiddish and Chinese are being used to inform the neighbouring residents of the Troxy's attractiveness.

An aeroplane with a long streamer launched from the Troxy roof is another publicity possibility.

Great Send Off for Edmonton Empire

ON Monday evening the long-awaited reopening of Sidney L. Bernstein's Empire, Edmonton, N., took place, and although the capacity is 2,500, many were unable to gain admittance. In the presence of a large and distinguished company Terry's Juveniles performed the inaugural ceremony, and Don Baker scored an immediate success with his Wurlitzer organ interlude. The film programme consisted of "The White Sister" and "The Lucky Number," Silly Symphony and news reel.

With good showmanship, E. L. Birchett, who has relinquished the management of the Rialto, Enfield, to manage the Empire, entertained those hundreds of people who were unable to get in with music through a public address system on the canopy. Between the items the luxurious appointments of the reconstructed house were broadcast.

The Empire forms a worthy addition to the Bernstein circuit and maintains their reputation for entertainment in surroundings of luxury. From a typical converted music-hall a remarkable transformation to a modern kinema has been effected, and the futuristic decorative scheme by Theodore Komisarjevski strikes an original and distinctive note which will serve to keep the house in the public mind. The reconstructional work planned by Cecil Masey, F.R.I.B.A., included extensions to the proscenium and entrance ends of the theatre and made possible the erection of a large stage and attractively finished foyer and entrance.

A full description of the Empire will appear in the September issue of the *Ideal Kinema*.

ODEON, HARROW

OPENING NEXT MONDAY

An addition to the Oscar Deutsch Odeon chain will be made on Monday next, September 4, with the opening of the Odeon, South Harrow.

The entire proceeds from the opening performance are to be given to the Harrow and Wealdstone Hospital.

The kinema has been erected on up-to-date lines and all the modern principles of theatre building have been introduced in its conception.

The manager is H. Grafton Hutchinson, formerly of the Savoy, Wimbledon.

REGAL, UXBRIDGE

UNDER NEW CONTROL

A new company, Uxbridge Entertainment, Ltd., of which A. Coplan is managing director, has acquired the Regal, Uxbridge, and will take over control of that house from Monday next, September 4.

J. Carreras, formerly with Gaumont-British, has been appointed manager of the Regal.

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"SIGN OF THE CROSS" IN BRISTOL

STOLL AGREES TO CUTS

"The Sign of the Cross" will be shown at Bristol minus the three scenes to which the magistrates took objection. At Bath the magistrates have agreed to allow the film to be shown in its entirety.

The Stoll Co., who have the first run of "The Sign of the Cross" in Bristol, have agreed to accept the magistrates' condition and to cut out the scenes which were not approved by the justices when they viewed the film. These include the torture of the Christian boy, a part of the scene showing the capture of the Christians, and the fights in the arena. The picture will be shown at the Bristol Hippodrome next week.

Bath magistrates have viewed the film and have agreed to allow it to be shown without any cuts, but have laid down the condition that the picture must be shown to adults only, and that children must not be admitted.

We understand that the question of local censorship is to be discussed at the next meeting of the Bristol C.E.A. branch.

A Concurrent

The film will be shown at the Assembly Rooms and the Beau Nash Picture House during the week commencing September 18. This will be the first occasion that one film has been exhibited simultaneously at two houses in Bath.

KINEMATOGRAPH WEEKLY

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THE U.S. EXPERIMENT

PEOPLE in this country who realise that their future may be seriously affected by happenings abroad are comparatively few. Our own Industry is perhaps more alert than most, because we have been so long and so greatly dependent upon the product from overseas for our life blood.

It is therefore a matter of the first importance to follow up the daring—almost desperate—expedient of President Roosevelt and his chief administrator, General Hugh S. Johnson, who have staked all upon the National Recovery plan in the United States.

Our own position is one of extreme anxiety, but it is doubtful whether public opinion here would sanction action so drastic as that being organised in America without an upheaval which is at present outside all expectation.

But it is obviously our duty as well as our interest to watch very much more closely than we seem to be doing the working out of the President's scheme. For upon its success or failure will depend many things affecting our own well-being.

In the first place, the demand for a series of national minimum wage scales, with increases of personnel in all the Hollywood studios, must strike a heavy blow at the independent producers who were only a short time ago expected to build up their businesses again. A contributory to this tendency is, of course, the proposal to make the single-feature programme a national movement.

As far as this country is concerned, one of the obvious results must be a distinct strengthening of the hands of British producers who aim at satisfying our own markets.

Those who desire to see their productions earning big money in the States will have to rely upon outstanding pictures. There is nothing new in this, however, for only our best are worthy of a world market, and the circumstances of their overseas sale are not, on the face of it, altered.

Where we should expect to see a ray of light is on the prospects of our "bread and butter" films. Not ambitious, to be classed as world-beaters, but intrinsically far above what are now contemptuously referred to as "quota pictures," there is every reason to anticipate a fair field for the exploitation of good British pictures. Let us see to it that they are forthcoming.

PROGRESS—AND ITS PRICE

NO field of activity in the Trade has been more zealously served by this journal than the development of new kinemas in place of the less up-to-date ones, and in newly-grown districts which have lacked these essential amenities.

There are times and places, however, which have to be examined carefully before new buildings are ventured upon, and in certain instances we could quote enthusiasm has been allowed to outstrip common prudence.

One case has been brought to our attention in which two or three new houses are spoken of in a town of 90,000 inhabitants. There are already, according to our informant, seats in established houses to the number of 156,000.

Progress is a grand watchword; when it begins to mean beggar-my-neighbour it is time to think seriously about rationalisation, before the inexorable results force us to call a halt.

A German Film-Maker in England

by Joe May

WHEN a creative artist leaves the country in which he has spent nearly all his life, and takes up production here, it is instructive to hear his reasons. Joe May twelve or thirteen years ago was discovering the screen talent of Conrad Veidt, Pola Negri, Lya de Putti and others. We shall soon be able to judge by his work whether the freedom of England helps him to realise his ideals better than present-day Germany.

IN my opinion, an action of far-reaching importance was taken when a decree abolishing the double feature system throughout Germany was issued by the German Film Chamber, recently created by the German Government to replace and succeed the Spio, the former private body representing the members of the German film Industry.

The Film Chamber, being endowed with the full power of a Governmental institution, is, of course, in a position to enforce a measure that had already been suggested by its predecessor, although this body was unable to carry it out.

Another event recently brought about in film-Germany was the organisation of the Film Credit Bank to provide funds for the production of motion pictures. In its main points this was also adopted from a project already conceived and drafted by the Spio.

I only hope that its benefits will not be offset by certain disadvantages which seem likely to present themselves. The Bank, being affiliated to the Film Chamber, is absolutely under control of the German Government, particularly the Ministry for Public Enlightment and Propaganda. Hence, the credit-seeking producer may find himself subject to influences and interferences which handicap the personal initiative and the creative spirit so material in the making of successful films.

ACCORDING to the statutes of the Film Chamber, anybody actively engaged in or connected with any branch of the motion-picture Industry in Germany—production, distribution or exhibition—must belong to the Film Chamber either by direct membership or by being a member of one of the affiliated associations comprising the various branches.

As has been set forth by the supplementary regulations, such membership can only be given to applicants proving their "Aryan" descent up to their grandparents. "Non-Aryans," whether they are Jews or of Jewish descent, can be granted a special permit allowing them to work in the German film Industry.

THERE may be Jews who for some reason or other do not mind submitting themselves to religious or racial discrimination, and are willing to pursue their profession or trade in Germany in spite of the restrictions and limitations imposed upon them by the new German Government.

Many others, among them producers, directors, authors, musicians, cameramen, artistes, etc., of international repute as well as of smaller importance, are finding such humiliating treatment an impossible bar.

Having never delved in politics nor acted in any way against the welfare of the German people, they cannot see why a change of Government brought about by a national revolution should deprive them of their right to continue their work peacefully. Nor do they feel inclined to ask for and accept as a favour what they consider they are entitled to, if for no other reason, because their actions had been of great and positive value to the German film—a value that until a short time ago had been generally recognised in Germany and is still being recognised abroad.

I PERSONALLY have preferred to leave Germany, which had become my home country, because, though born in Vienna, I have lived there for thirty years, and I have done my share to build up the German film Industry from its infancy. Much as I liked to work in Germany, under the present conditions I find it impossible to continue there either as producer or director. Of course, I shall gladly return to Germany should the situation be changed so that I can expect to work there without restrictions and according to my own individuality.

IN spite of the admirable progress recorded by the British film in the course of the last few years, much talk is still going on on the Continent, as well as in America, about the lack of facilities and the unfavourable production methods prevailing in English studios. Therefore, when I received the offer to direct a picture in England, it was not without a certain uneasiness that I gave my acceptance.

I am now making my first English film, and I must confess that I have been most agreeably surprised, for in the comparatively small studio I am working in, the Nettlefold Studios at Walton-on-Thames, I have not only found the best of technical resources, the most modern and perfectly sound equipment available, but also a first-class staff of collaborators.

I am pleased to admit that my cameraman, sound recorder and art director are equal to the most excellent ones of their profession in Germany. As to the artistes, they certainly deserve all praise. Thus, it can easily be understood that I am very glad to work in England.

SOL. G. NEWMAN

SOL. G. NEWMAN has every reason to be pleased with his experiment of Trade screening "This Week of Grace," at Torquay, on Sunday week. Devon and Cornwall exhibitors turned up in large numbers, and enjoyed the meeting with S. G. and Mrs. Newman as heartily as the opportunity of seeing the film.

THE visit was a really fine gesture. Renting chiefs visit northern cities quite frequently, but the fine body of exhibitors in the south-west are not so often visited. It is only by personal touch that one knows one's customers well, and that end of Britain knows how to appreciate Solly Newman's gesture.

HOW America treats international occasions when actual news film pictures are impossible to obtain was demonstrated to me by Harry Sanders last week. He has just returned from the States, bringing with him a copy of the newsreel of the opening of the Imperial Economic Conference by the King.

TAKING the speech down from the broadcast, they illustrated it by an enlargement of a postcard of the Geological Museum, a film picture of the King from an old topical taken years ago, and some crowds in Hyde Park listening to a Labour speaker. A speech by an American politician concludes the item.

LONG SHOTS

Solly Down South—Convalescing Faking a Film Record—B. Henry Busy

HARRY SANDERS has a grouse, by the way, at the limitation of opportunity to sound-record broadcast matter. He may not take down a B.B.C. broadcast, but if the speech is relayed to America and broadcast there, he may take it off the air via the National Broadcasting Company of America, and use it on a film!

TO-DAY, August 31, is the closing date for entries for the Gaumont-British Second Annual Sports, to be held at Norbury on September 17. Events include 100 yds. flat (men), 100 yds. flat (ladies), one mile medley relay (men), 440 yds. relay (ladies), and a tug-of-war. Entries to K. J. Lucia, Hon. Athletic Secretary, New Gallery House, Regent Street.

IT is good to know that C. M. Woolf has so far recovered from his after-operation weakness that he is hoping to get back into business activity shortly. He will be heartily welcomed by friends and staff of Gaumont-British.

I AM glad to know that Mrs. Dent is now out of hospital, following the serious accident in which she was involved a few weeks ago. All friends will wish her a complete and speedy recovery.

DICKIE AGER, victim of an accident, is convalescing at Cliftonville. This popular First National salesman has been much missed.

HOW wrong lay Press critics can be in estimating a picture's appeal is seen in the case of "Heads We Go," the Constance Cummings B.I.P. picture, which has been drawing big crowds to the Empire, despite the intensely hot weather. With one exception, the lay Press "panned" this film—a grievous misjudgment.

VISITORS to Madame Tussaud's famous exhibition this week have missed the familiar figure of Tom Walls from the gallery of notabilities. A notice asks that he may be excused, as he has just popped down to the kinema. There he stands at the box-office, slyly insinuating that "The Blarney Stone" is worth a visit.

I MUCH enjoyed an informal chat with B. Henry, who is now in charge of distribution at A.B.F.D. headquarters. He is still spending most of his time touring the country and building up a complete team which will cover every territory; in fact, I hardly like to think of the hours he has spent in railway carriages during the past few days.

HE is, however, not allowing his strenuous work to get on his nerves. He is the same keen but unruffled personality I first knew in the days when he was Tatlow's assistant with the Moss Empires film department, and with whom I have foregathered on occasion when, more recently, he was with Arthur Dent. We are all looking forward to a big success for Henry.

VOLTAIRE, only half a century ago, was anathema to crowds of Englishmen and women. To-day a more charitable and thoughtful public are more kindly disposed, and George Arliss has shadowed him forth on the screen as a quite acceptable figure of genius.

AT the Phœnix Trade show of the Warner picture last week we were given the atmosphere of the time in which Voltaire lived, by attendants dressed in period costume—wigs and pompadour costumes. Had Dillon Damen found a costume to suit him and dispensed snuff to all and sundry from a jewelled snuffbox, it would have been a very convincing occasion.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

MOTION PICTURE INDUSTRY has submitted to Washington its suggestions for reorganisation under the N.R.A. code. The matter is to be officially heard on September 12.

HOLLYWOOD STRIKE has been definitely called off. Employees are to be taken back without prejudice and all disputes are to be settled by a specially constituted board.

CHARLES BICKFORD is about to leave for London; he is to play in "The Red Wagon" for B.I.P., at Elstree, with Raquel Torres.

LANCS TO FIGHT FOR S.O.

Application to Watch Committee

HORNSEY CAMPAIGN OPENS

THE first "shots" have been fired in what promises to be a fierce fight on the question of whether Lancaster shall have Sunday kinemas.

At a special meeting of the West Lancashire branch of the C.E.A. at the Palace Café, Lancaster, reported elsewhere, last Tuesday, the Lancaster members gave notice of their intention of asking headquarters to make an application to the local Watch Committee to open their kinemas on Sundays from 6.30 p.m. to 10.30 p.m.

The exhibitors state that in the event of the application being granted, there will be a substantial grant to charity from the Sunday evening takings, and the rights of the staffs will be observed in regard to hours of work.

Lancaster's kinemas number six: The County, the Grand Theatre, the Palace Theatre, the Kingsway, the Palladium, and the Picturedrome.

In an interview with a *Kine.* representative, the chairman of the branch and the proprietor of the Picturedrome, James Atroy, said that while they expected opposition, the local exhibitors did not want to create the impression that they were merely setting the religious organisations of the town at defiance.

He said that he felt that the exhibitors could, with justification, claim that they were making the application out of a sense of public spirit.

Looking at it from the local standpoint, Mr. Atroy pointed out that each Sunday night—summer and winter—they had kinemas open three miles away at Morecambe and Heysham each week-end, thus taking a vast amount of money out of the town.

Hornsey Town's Meeting

The date of the town's meeting on the Sunday opening of kinemas in Hornsey has been fixed for September 7. Victor Moss is controlling the Trade's campaign. There are six kinemas in the area concerned.

Camberley and Frimley Council suggests ascertaining the views of the ratepayers regarding Sunday opening. The council, it seems, has been in communication with the A.Q.M.G. of the Aldershot Command in this connection with respect of the Blackdown Cinema.

SHEFFIELD MUNICIPAL CONCERTS

C.E.A. TO TAKE ACTION

Sheffield exhibitors are preparing to fight the competition set up by the cheap municipal concerts which it is stated are to be resumed at the City Hall in the autumn. Accommodation is provided for over 3,000 at these concerts, which not only compete unfairly with exhibitors, but, judging by the experience of last year, involve the city in considerable expenditure, to which exhibitors, as large ratepayers, have to contribute their quota.

At a special meeting of the local C.E.A. Advisory Committee it was decided to approach the leaders of the two parties on the City Council with a view to securing their help in getting either the concerts discontinued or run in a way which would not involve the city in loss.

CUT PRICES

SOUTH YORKS PROBLEM

Reduction in prices of admission to kinemas is arousing considerable feeling throughout South Yorkshire, particularly at Sheffield and Barnsley.

Both the Sheffield and Leeds branches of the C.E.A. have endeavoured to deal with the trouble, but proprietors of the smaller and older halls contend that the only way in which they can compete with the more luxurious kinemas and the three hours' show is to reduce prices to a minimum.

It is suggested that exhibitors and renters should combine to fix a minimum price of admission.

THE CORNISH CHILD

C.E.A. GETS BAN POSTPONED

At Cornwall C.C. Licensing Committee, the Clerk reported that he had been interviewed by members of the Devon and Cornwall branch of the C.E.A., who asked that the condition prohibiting the exhibition of category "A" films to children under 16 years of age should be suspended in view of the fact that many "A" films had been booked for a considerable period ahead. Those bookings could not be cancelled. If the films were shown subject to the condition imposed by the County Council, the exhibitors would suffer loss. The Committee decided to suspend the condition until December 31, 1933.

CULTURAL COMMISSION CLOSES

One result of the imminent establishment of the British Film Institute is the closing of the offices of the Commission on Educational and Cultural Films. After August 31 all communications intended for the Commission on Educational and Cultural Films, or for the British Film Institute, should be addressed c/o J. W. Brown, Esq., the British Institute of Adult Education, 39, Bedford Square, London, W.C.1.

Richard Cromwell, Columbia's star, is an artist in more fields than one. He has just completed a mask of Greta Garbo

Manchester C.E.A's New Chairman

T. H. HARTLEY SUCCEEDS THE LATE JOHN HARRISON

Two real Lancashire stalwarts have been chosen by the Manchester branch C.E.A. to fill the posts made vacant by the death of John Harrison.

To the chairmanship of the branch T. H. Hartley has been appointed and his office of vice-chairman, which he vacated to become chairman, is now filled by Charles Littler.

T. H. Hartley is one of the oldest members of the C.E.A., joining when its numbers were only just over two hundred. He is managing director of the Grand, Padiham, and is a good speaker, a level-headed business man, and a distinct acquisition to the branch as chairman.

Charles Littler, another old member, was a great friend of W. Stephenson, the chairman, for so many years. He, like the chairman, is a man of outstanding personality He is managing director of the Picturedrome, Heywood.

Both men can be relied upon to have at heart the interests of the small exhibitor, in the ranks of which they estimate themselves.

They both become General Council delegates.

"Kine" Cricket Cup Final

This match will be played on Sunday next, Sept. 3, between M-G-M and Kodak on Liberty's Cricket Ground, Colliers Wood. Stumps to be pitched at 11.30.

B.K.S. ANNUAL DINNER

Sir William Bragg to be Principal Guest

This year's annual dinner of the British Kinematograph Society has been arranged to take place on October 25 at the Trocadero Empire Rooms.

The Society has been successful in obtaining as its chief guest Sir William Bragg, O.M., K.B.E., F.R.S., Fullerian Professor of Chemistry at the Royal Institution.

The name of Sir William Bragg is widely known, his lectures to children at the Royal Institution a few years ago proving his ability to explain scientific facts to children as well as to convey the more complex problems to advanced scientific students.

The B.K.S. has been busy recently arranging its winter programme, and the items already arranged promise a very instructive and entertaining session.

GUILD ELECTION

Sunday's Contest for Presidency

The meeting next Sunday at the Forum, Villiers Street, W.C.2, of the Guild of British Projectionists is one of the most important to be held by the Guild.

It will be called upon to decide who shall be President of the Guild for the coming year.

The two names submitted are those of Stanley T. Perry, of London, and H. B. Smith, of Liverpool.

Stanley Perry has been President of the Guild ever since its inception, and it is largely due to his forceful personality and warm enthusiasm that the Guild has gone so rapidly and so surely ahead.

H. B. Smith is one of the Liverpool stalwarts, whose work in the North is well known and highly appreciated. The election should prove a very keenly contested one.

"INTO THE BLUE"

The *Kine.* expresses its regret at the inconvenience caused to readers owing to the inaccurate date given to the Trade show of the Zenifilms' picture, "Out of the Blue," in our last issue. This was screened on Monday night last; a review of the film will be found on page 12 of this issue.

DON'T FOOL THE PUBLIC

The Fallacy of Boosting Ordinary Pictures as Supers

By MAURICE COWAN

SHORTLY after "Rome Express" was shown on the screen the Editor of the *Kinematograph Weekly* kindly and courageously printed an article by me in these columns entitled "Let Us Talk Sense."

The article was written because of the exuberant enthusiasm of many critics and many people in the Film Industry who should have known better. They stormed and raved and shouted, informing the world, that, at last, Britain had won the Blue Riband of the Film World. But when the tumult died down the exhibitors and the kinema-going public began to wonder——.

I was accused at the time by certain people of being pro-American and anti-British because I had given a list of the films Hollywood had recently sent and was shortly to send us. None of my accusers gave me any logical argument refuting my statement that because we made one good picture Hollywood was doomed. I pointed out to them that it was unfair to become lyrically ecstatic over an ordinary picture (I am not referring to "Rome Express") merely because it was British. There are exhibitors who cannot go to Trade shows, and there is the public who resent being fooled, and exhibitors have no desire whatever unwittingly to fool their patrons.

Hysterical Scribes

All this preamble is apropos of the announcement made the other day that Douglas Fairbanks is to form a production company in this country. Fairbanks is more than welcome. Any real artist, producer, director, technician—anybody, in fact, who can help the British industry is welcome. But there must be an obscure reason why some of our scribes become absurdly hysterical.

"Hollywood's best artists to leave America," shrieked a prominent headline in a responsible and staid London morning newspaper.

"The new organisation," says this journal, "coincides with a complete change in world opinion, *which now recognises the pre-eminence of British film productions and character.*" (The italics are mine.) What grounds are there for such a statement? Surely not because Douglas Fairbanks, who, I repeat, is very welcome, has decided to make films over here.

"In three years," continues this responsible paper, "British films have broken down the barriers against them in America, *and are now more in demand than those of any other country.*" The italics again are mine, but I cannot help emphasising this statement. Is it true? Is it honest? How many British films have scored big successes in America? They can be counted on the fingers of one hand. Then the paper talks about "British films breaking the ring of the American market." What rubbish! Who but American film companies are responsible for booking and exploiting British films over there!

It is amusing, this sudden superiority. How many of our pictures are intrinsically good enough to hold their own in competition with the best Hollywood product? I am, of course, leaving out of account exceptional films. "The Private Life of Henry VIII," for instance, is, in my opinion, the best picture yet made in this country, and I venture to prophesy for it an enormous success in America.

For Comparison

I have tried hard to imagine some of our productions "being more in demand than those of any other country." I will not give a list of some of the films we have made, but here, at random, just as they come to mind, I put down some of Hollywood's recent exportations to this country—"State Fair," "The Stranger's Return," "42nd Street," "Kid from Spain," "The Little Giant," "Hell Below," "The Masquerader," "King Kong," "The Crime of the Century," "Voltaire," "Tugboat Annie," and, to be seen very shortly, "Dinner at Eight" and "Berkeley Square."

Can we match this list, picture for picture? Can we give the exhibitor, and, through him, the public, equivalent entertainment in British pictures? I leave the answer to those who have decided that Hollywood is finished.

What is Wanted

What the exhibitor wants, what the public wants, is the finished product. All the boasting in the world, all the publicity cannot convert a mediocre film into a masterpiece. What is the use of prejudging and condemning Hollywood because they have included gangster pictures in their schedule? And although we may praise British studios for choosing subjects that bear relation to real life here, let us not be too uncharitable to those who still supply us with 75 per cent. of our product.

There is a great danger in preparing the public to be guests at a sumptuous banquet and then giving them bread and cheese. There is always the possibility that they may refuse to pay for the privilege of attending future and genuine banquets. Don't fool the public; they don't like it.

I repeat, I am not pro-American. I am pro-Kinema Industry and pro-public.

Editor's Letter Bag

FILM ART IN SHACKLES

What Germany is Losing—"Cavalcade" Fosters Goodwill

WHILE the article on page 4 of the August 24 issue of the *Kine.* sets out quite clearly the scheme initiated by the Nazi Government in Germany, there is another side to the story which ought to be borne strongly in mind.

In excluding from the film production Industry of Germany all non-Aryan people, the Nazi Government has robbed that Industry of most of her best artists, actors, producers, architects and technicians. These have been either persecuted or interned in concentration camps, destroyed or compelled to flee the country.

Now it is generally accepted that Art knows no borders of race, and by the wholesale oppression and expulsion which has followed the coming into power of the Hitler Government, Germany has impoverished her artistic life. I do not deny that she has still some clever artists in film interpretation, but the genius of Germany is towards painstaking organisation rather than artistic genius, and no amount of well-thought out plans can make up for the virtual absence of the creative genius in Art.

Such genius cannot flourish when regimentalised into cells and chambers as under the new Nazi scheme, where every worker and artist must, metaphorically, be ever springing to attention and saluting, or be spied upon by some other member of his group anxious to curry favour with political leaders.

Germany has enriched the world by patient plodding scholarship, by bee-like attention to tiny details of research and by machine-like obedience to decrees. It is this which, supplementing the occasional genius from within and the more-frequent genius of the non-Aryan from without, has built up her reputation in the artistic world.

When Art has to be in bondage to Commerce or Politics or even Orderliness erected into a Religion, it is fettered, and no amount of organisation can make up for the loss which is entailed.

May I conclude by stating that I am *not* a Jew, and write without any pro- or anti-feelings toward Jew or Aryan.

B. J.

"CAVALCADE"

And the League of Nations

We have been approached by the kinema representative of the League of Nations with a view to co-operative action in the exploitation of "Cavalcade."

The Union, which exists primarily to further the cause of world co-operation and international goodwill, has been much impressed by "Cavalcade," and is anxious to ensure it as wide a public as possible.

Since the Union has 3,000 branches and 400,000 members in this country an exhibitor co-operating with the Union's local representatives should reap the benefit at the box-office.

We would not attempt to dictate or even to suggest the form that co-operation should take, but if the help proffered by the Union appeals to the exhibitor we think it would be to his advantage to avail himself of it.

ROY SIMMONDS,
Publicity Director,
Fox Film Co., Ltd.

Fredric March, the well-known Paramount player

"THE SONG OF SONGS" PARAMOUNT'S LATEST

Marble Statue Creation in Dietrich Film

PROBABLY the most important inanimate actor ever cast for a motion picture is the life-size nude statue of Marlene Dietrich, which plays as important a rôle in the German star's newest Paramount picture, "The Song of Songs," as though it were one of the principal actors of the cast.

The picture, adapted from Hermann Sudermann's famous novel, was presented to the Trade at the Prince Edward Theatre on Wednesday this week.

Rouben Mamoulian, the director of "The Song of Songs," commissioned S. Cartaino Scarpitta, one of America's best-known sculptors, to design the statue. Miss Dietrich paid numerous visits to his studio, so that he could outline the classic Dietrich figure. The task occupied over five weeks of his time.

The story of "The Song of Songs" opens with Marlene as an orphan who lives with a slatternly aunt in a drab apartment. Across the street is the studio of a handsome sculptor. The calm, serene atmosphere of the studio gives Marlene a few glimpses of happiness. They fall in love.

The sculptor makes a beautiful statue of her. An ogre-like baron falls in love with the statue. His desire to possess the original, his ultimate marriage to Miss Dietrich, and the heartache and tragedy that follow before she eventually finds lasting happiness, are all caused by the statue.

"The Song of Songs" presents Miss Dietrich in what is considered to be her finest acting rôle. Her supporting cast includes Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman.

Despite the unusual mid-summer heat, the Criterion Theatre in New York is playing to capacity business, both matinée and night, with Marlene Dietrich's "The Song of Songs," since its opening on July 19, according to cabled advice to J. C. Graham.

The advance sale is well into the second month, and Paramount plans to keep the picture in the Broadway house for an indefinite period.

Mae West's New Film

Ralf Harolde has been signed by Paramount for one of the main heavy rôles in Mae West's new picture, "I'm No Angel."

Harolde, who was seen recently in "Picture Snatcher," James Cagney's latest film, and "Night Flight," will appear as a circus pickpocket, infatuated with Miss West.

Harolde is the seventh member of Miss West's supporting cast to be engaged. Others are Cary Grant, Edward Arnold, Gregory Ratoff, Gertrude Michael, Kent Taylor, and Dorothy Peterson.

"I'm No Angel," a story of circus and New York society life, written by Miss West herself, will be directed by Wesley Ruggles.

"Four Frightened People"

Cecil B. De Mille's choice of Claudette Colbert for the leading feminine rôle in his next Paramount picture, "Four Frightened People," is due to the popularity of her work in the "Sign of the Cross."

It is being predicted she will enjoy the same reign of glory as was enjoyed by Gloria Swanson, Bebe Daniels and other feminine stars sponsored by Cecil B. De Mille in past years.

"To the Last Man"

With the signing of seven more players for important rôles in "To the Last Man," Paramount's Zane Grey outdoor romance is ready for the cameras.

Those given rôles were Noah Beery, Fuzzy Knight, Barton MacLane, Gail Patrick, Muriel Kirkland, Egon Brecher, and James C. Eagles. This completes the cast, headed by Buster Crabbe, Jack La Rue and Esther Ralston.

BORZAGE WITH WARNER

LONG-TERM CONTRACT

Frank Borzage has signed on a long-term contract to direct for Warner Bros.

Borzage is, Max Milder announces, the maker of some of America's biggest box-office winners, notably the ever-remembered "Seventh Heaven," "Humoresque," "Bad Girl" and "Farewell to Arms."

In hooking up with the Warner organisation, Borzage will direct stars such as Leslie Howard, Paul Muni, Barbara Stanwyck and Kay Francis.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Aug. 31 and Wed., Sept. 6

Thursday

Paddy the Next Best Thing (*Fox*)

Cambridge Theatre. 8.30 p.m.

"Paddy the Next Best Thing" stars Janet Gaynor and Warner Baxter, the team which made talkie history with "Daddy Long Legs," one of the most successful pictures ever produced by Fox.

The story deals with a lovable, temperamental tomboy, who resents the plans of her impecunious father to marry off her sister to Lawrence Blake, a wealthy and attractive admirer, and finally tells him that the whole affair is a put-up job. Later, to her consternation, she finds that her sister, for whom she has the greatest affection, is really in love with him. Blake, who is much affected by the obvious sincerity of Paddy, takes an interest in her, and finds himself transferring his affections to her. Paddy is furious, and when her father is accidentally killed goes to Dublin to work in her uncle's pharmacy. There Blake finds her, and, having in the meantime bought back the estate, persuades her to share it with him.

The picture was directed by Harry Lachman, who has made many pictures in this country.

Walter Connelly, Harvey Stephens, Margaret Lindsay, Mary McCormic, J. M. Kerrigan, Fiske O'Hara, Merle Tottenham, and Roger Imhof head the strong supporting cast.

Friday

The Big Chance (*Universal*)

Rialto Theatre. 10.30 a.m.

Universal's presentation of "The Big Chance" sets out to expose the crooked side of boxing as a background for the main romance, and is particularly outstanding for the many fine championship-fight scenes which raise the atmosphere of excitement to high tension, not only once, but two or three times in the picture.

With John Darrow and Merna Kennedy as stars, "The Big Chance" features Natalie Moorhead, Mickey Rooney, Mathew Betz, Hank Mann, J. Carrol Naish and Eleanor True Boardman.

It was directed by Albert Herman

Tuesday

I Cover the Waterfront (*United Artists*)

Cambridge Theatre. 8.45 p.m.

"I Cover the Waterfront" is the first production of the newly formed Reliance Pictures, and it has already proved a spectacular success in America. The picture is based on Max Miller's sensational novel, which was a best seller a year or so ago, and which roused the American Federal Government to greater efforts against the gangs specialising in smuggling Chinamen into the United States.

Ben Lyon, playing opposite Claudette Colbert, has the rôle of a reporter who aids Federal men in running down a gang of pseudo-fishermen, headed by Ernest Torrence, whose real racket is smuggling Chinese into the United States. After landing hordes of the undesirable aliens under the very noses of the authorities, the mystery finally is solved. The Chinese are inside sharks delivered to a fertiliser factory!

This picture marked the final performance of the late Ernest Torrence, the veteran character actor, who made his first picture 20 years ago with Edison, and made in all about a hundred films.

In addition to Torrence, Claudette Colbert and Ben Lyon, the cast includes Hobart Cavanagh, Maurice Black, George Humbert, and Wilfred Lucas. James Cruze directed.

Midnight Club (*Paramount*)

Carlton Theatre. 10.30 a.m.

"Midnight Club," which Paramount are presenting on Tuesday, is the film version of E. Phillips Oppenheim's famous story.

George Raft, who won screen eminence for his portrayal of sinister, underworld characters, is on the side of his old enemy, the law, in this Paramount production, while Clive Brook, who will be remembered for his many detective rôles, heads a notorious ring of London jewel thieves making its headquarters at the famous "Midnight Club."

The cast consists of Clive Brook, George Raft, Helen Vinson, Alison Skipworth, Sir Guy Standing, Alan Mowbray and Ferdinand Gottschalk.

Alexander Hall and George Somnes directed.

"The Plumber and the Lady," a two-reel short feature, will also be shown.

Curtain at Eight (P.D.C.)

Phœnix Theatre. 3 p.m.

It is claimed that Dorothy Mackaill stages a sensational return to the screen in "Curtain at Eight," the new P.D.C.-Majestic production.

In the rôle of Lola Cresmer in this enthralling film version of Octavus Roy Cohen's famous "Back Stage Mystery," Miss Mackaill has a part which is perfectly suited to her talents, and she is said to give an excellent performance.

An ambitious cast was assembled for the production of "Curtain at Eight," including C. Aubrey Smith, Paul Cavanagh, Russell Hopton, Sam Hardy, Hale Hamilton, Marion Shilling, Jack Mulhall, together with twelve hundred "extras." E. Mason Hopper directed.

Wednesday

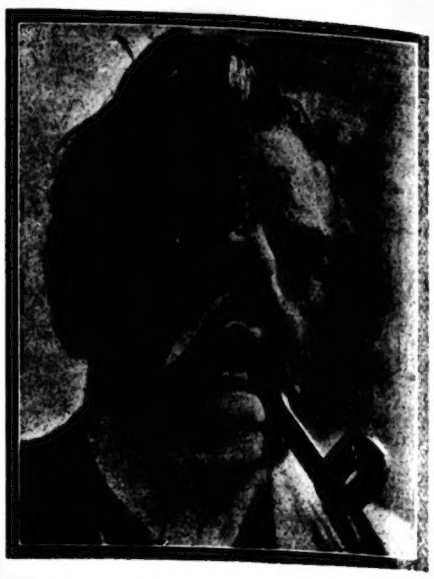
Her Lover's Brother (*Equity British*)

Rialto Theatre. 10.30 a.m.

"Her Lover's Brother" serves to bring about the reunion on the screen of Edwina Booth and Duncan Renaldo, who have not teamed up in a picture since they co-starred in the now-famous "Trader Horn."

The picture was directed by Wallace W. Fox from an original story by Rex Lloyd Lease, and the stars are ably supported by Joseph Girard, Dot Farley and Manuel Paris.

Cludette Colbert, Ernest Torrence, and Ben Lyon are featured in I COVER THE WATERFRONT which United Artists is Trade showing at the Cambridge Theatre next Tuesday



C. Aubrey Smith appears in CURTAIN AT EIGHT (P.D.C.)

LAURA LA PLANTE'S BRITISH FILM

"Her Imaginary Lover" Finished

GREAT satisfaction is expressed by Irving Asher, production chief of the Warner Bros. First National studios at Teddington, in Laura La Plante's initial British venture, "Her Imaginary Lover."

Both La Plante and Asher saw the complete "rushes" of the production last week. La Plante stated that she was delighted with the results, and believes that the picture will be a success.

During the period in which she was working at the studios, La Plante received over a hundred letters per day congratulating her on her debut in British pictures from admirers all over the country.

La Plante's vehicle is a screen adaptation of A. E. W. Mason's popular novel, "Green Stockings."

Supporting Laura La Plante in "Her Imaginary Lover" are Percy Marmont, Lady Tree, Bernard Nedell, Emily Fitzroy, and Olive Blakeney.

D. E. Griffiths, managing director of First National, is arranging to bring the picture before the Trade at the earliest possible moment.

Robinson to Make Four

Four starring vehicles for Edward G. Robinson will be released during the 1933-34 season, according to information just received from First National.

Robinson has just been re-signed on a long-term contract.

The first of Robinson's pictures under his new contract is to be "I Loved a Woman," which is adapted from a specially written story by David Karsner, author of "Silver Dollar." The production includes Kay Francis and Genevieve Tobin in the two feminine leads. Following upon the completion of this picture, Robinson is to make "Dark Hazard," from a story by W. R. Burnett, author of the phenomenally successful "Little Cæsar." This novel, incidentally, has been selected as the Book of the Month Club's choice for September, and is a race-track story. The third Robinson picture will be "Napoleon: His Life and Loves," which will deal to a very considerable extent with the romantic aspects of the Little Corporal's life.

Referring to "I Loved a Woman," D. E. Griffiths, managing director of First National, states that advance reports place this among the most outstanding of the many brilliant Robinson pictures.

Ruth Chatterton's Next

Ruth Chatterton's latest starring vehicle, "Female," has gone into production at the First National studios at Burbank. George Brent, her husband, will make his fourth appearance opposite the star as her leading man.

Laura Hope Crews heads the large supporting cast of featured players, which includes Ferdinand Gottschalk, George Blackwood, Philip Faversham, Gavin Gordon, Sterling Holloway, Huey White, Rafaelo Ottiano, Walter Walker, Charles Wilson, Eric Wilton, and Sam Hinds.

William Dieterle is directing the production.

FASHIONS ON THE SCREEN

MOVIETONE NEWS SHOWS COMING CLOTHES

During the present week, August 28-September 3, a film fashion parade is being presented at the News Theatre, Shaftesbury Avenue.

This shows autumn and winter modes of the latest designs which will be worn in the streets and the home during the next months.

The film, which was taken in the ballroom at Grosvenor House by arrangement with the London Fashions Association, covers modes for every occasion—sports wear, especially the new tennis shorts for women, day dresses, evening gowns, lingerie and night wear.

The film, made by British Movietone News, is treated with a tuneful accompaniment and a detailed commentary concerning the style, cut, colour and materials of each individual creation is provided by a fashions expert.

W. Hutchison, Liverpool manager of First National Film Distributors, and S. Ormian (right), manager of the Clubmoor P.H., Liverpool, holding the F.N. cheque in front of a GOLDDIGGERS OF 1933 cut-out. C. O. Davies, managing director of the Clubmoor P.H., is on the extreme left

WINNER OF F.-N. PUBLICITY CONTEST

CHEQUE PRESENTED TO LIVERPOOL MANAGER

TRIBUTE TO THE *KINE.*

TO the roll of showmen must be added the name of S. Ormian, manager of the Clubmoor P.H., Liverpool, and one of the youngest kinema licensees in the city. His prowess in the field of publicity earned for him the £10 prize in the competition organised by the *Kinematograph Weekly*, in conjunction with First National Film Distributors, for the best exploitation of six F.N. films during the period March 20 to May 27.

The presentation ceremony took place before a crowded house at the Clubmoor P.H. on Thursday, August 24, when incidentally the feature was another F.N. production, "20,000 Years in Sing-Sing."

Immediately preceding the screening of the feature, C. O. Davies, managing director of the Clubmoor, another good showman, introduced to the audience W. Hutchison, F.N.'s Liverpool branch manager; Mr. Ormian, he said, is always in personal contact with his patrons.

In presenting the cheque to the winner, Mr. Hutchison explained that the competition was held under the auspices of the kinematograph Trade's most prominent journal, the *Kinematograph Weekly*, which deserved the praise of all members of the Industry for conducting such a fine campaign, not only for the financial gain to the winner, but because it acted as a stimulant to exhibitors throughout the country to advertise their pictures well.

The competition was open to all the 4,000 kinemas in the country; naturally, all these theatres were not showing First National pictures during the period. Probably 2,000 of them were, so that it was a tribute to Mr. Ormian that the prize had come to Liverpool. He was judged by the *Kinematograph Weekly* to have been the best advertiser of six First National Films shown during the period. There were many kinema managers with three or four times the length of service, but Mr. Ormian had demonstrated that he had ability and sound ideas.

Mr. Davies, the managing director, was to be congratulated on his enterprise in encouraging and helping forward as much as possible his young manager. The Clubmoor was one of the theatres which consistently showed First National pictures, and the fact that there was such a large attendance that night proved that the judgment of the management of the theatre was sound. "20,000 Years in Sing Sing" was a First National Picture which they would also find satisfactory. Mr. Davies had booked the "Gold Diggers of 1933," another picture which was well worth seeing.

The audience cheered loud and long as Mr. Hutchison handed over to Mr. Ormian the £10 cheque on behalf of the *Kine.*

Mr. Ormian's speech was an example of brevity. It was "Thank you."

In conversation with the *Kine.* representative, Mr. Ormian remarked that he was starting his annual holiday at the week-end. "The *Kine.* cheque has just come at the right time," he said.

TAX ON APPARATUS INSTALMENTS

A Case for National Action

WEST LANCS TO SEEK COUNSEL'S OPINION

AUGUST is usually a close month for C.E.A. meetings, and members are very infrequently summoned by branch secretaries during that period. But West Lancs had an urgent matter before it—the question of income tax on talkie apparatus instalments—and the special meeting to discuss this question was convened at the New Palace, Lancaster, on Tuesday, August 22.

The meeting opened with a note of tragedy. The branch secretary, Harry Hargreaves, had invited John Harrison, the Manchester branch chairman, to be present, and the answer to the invitation bore the news that Mr. Harrison had passed away. In respect to his memory and in silent admiration for the man and his self-sacrificing labours for his fellow exhibitors, members, at the suggestion of the chairman, J. Atroy, stood in silence for a few moments, following the chairman's tribute.

A Serious Intimation

C. SIMPSON, in introducing the main business of the meeting, said that at one of his theatres he had a B.T.-H. set and at another a B.T.P. The income-tax returns in respect of one of his halls happened to have been presented in very good time to the local inspector, who had now informed his accountant that he had received from Somerset House an intimation that all equipment agreements wherein there was an option to purchase clause had to be reviewed. At one theatre he had had allowances in respect of installation at the rate of £6 7s. 6d. per week, and at the other rather more.

H.M. Inspector had written to his accountant in the following terms:—"I have submitted to the authorities at Somerset House the issue as to the construction of agreements in this case. I am informed that the agreement and complementary agreement must be considered together, and in such case they constitute an ordinary hire-purchase agreement. The matter would, therefore, appear to be governed by the Darngavil case, whereunder payments for the option to purchase an asset are not allowable. The amount allowable as hire in this case would appear to be the interest at the agreed rate.

Mr. Simpson went on to say that in October, 1930, headquarters sent out a letter stating that the payment of rent for talkie-picture apparatus could be charged against revenue. Most exhibitors who felt they were unable to take up Western Electric or RCA equipment regarded this arrangement with feelings of relief. Had users of B.T.-H. or B.T.P. equipment been aware of what was likely to happen, he was sure that hundreds of contracts would never have been entered into.

He thought at first that this might be an isolated case, which was highly improbable, because any such ruling would apply all round. There had been no branch meetings at which the matter could be raised, hence publicity had not been given to the matter.

A Test Case Wanted

A Clitheroe exhibitor had mentioned to him that he was in exactly the same predicament. By ventilating the subject, the preliminaries to raising the matter in General Council could be arranged, with a view to them being urged, if they thought it desirable, to take a case to the High Courts, or even to the House of Lords.

Some of their accountant friends appeared to think that the issue was governed by the decision in the "Darngavil" case, which was a suit relating to railway wagons and which came before the Courts in 1930. How could a sound-reproduction set be compared with a railway wagon—except in the matter of noises they made at times?

The living of hundreds of exhibitors would be placed in jeopardy if the Inland Revenue Authorities made these surcharges. Even if exhibitors lost on the question of principle, there was another matter which they should contend for, and that was a much higher rate of depreciation than they now received.

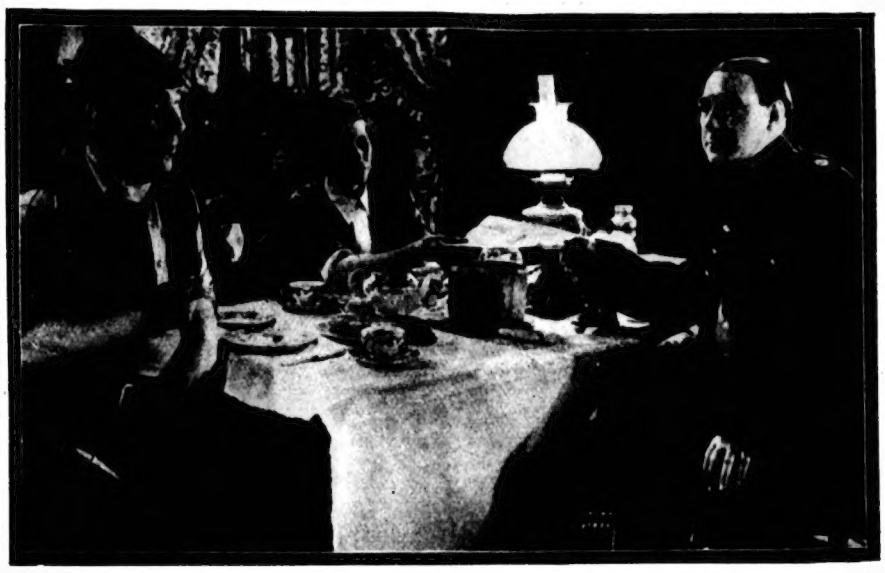
If a set was pulled out of a theatre to-day it would hardly realise £50. The rate allowable for depreciation should be considerably increased to accord with practical conditions

A Heavy Blow

It would be a very severe blow if exhibitors had to find five shillings in the pound on the past year's income-tax payments. The secretary had written to the General Secretary on the matter. W. R. Fuller, who was on holiday, had replied, calling attention to the two following points:—

(1) Contracts for hire only of the Western Electric type. All payments on these are charged against revenue as per the C.E.A. arrangements with the Board of Inland Revenue. (2) Where there is an option to purchase clause in the contract, the contracts are treated in the same manner as any other hire-purchase contract.

A year or two ago, a few contracts might have slipped past the Inland Revenue Authorities, and it appeared some exhibitors got something to which they were not entitled. Now the Inland Revenue Authorities were looking over contracts and were reopening these cases. The best thing to do in cases of individual hardship was to negotiate with the local inspector of taxes and to get time to pay.



A scene from PRIDE OF THE FORCE (Wardour), starring Leslie Fuller, which was Trade shown last week

On a Different Basis

"My view," continued Mr. Simpson, "is that contracts for talkie apparatus are something quite different from hire-purchase agreements or goods such as form the basis of the 'Darngavil' case. It is time, I think, all doubts about the matter should be cleared up, as this is a matter of such vital concern to all exhibitors."

Mr. Simpson went on to say that he had no recollection of the matter having been before the Legal, Finance and Parliamentary Committee of the C.E.A., and if it had been, it had not been reported to the General Council as it should have been, according to their constitution.

Under the ordinary hire-purchase agreement, the seller of the goods was only too keen to get his final payment, whereas in the case of sound-reproduction equipment it was the very last thing the companies desired, their view being that it was much better from their standpoint to get exhibitors to continue payments indefinitely.

More for Depreciation

If the worst came to the worst and a test case failed, then, it seemed to him, the only course open to them would be to press for a more reasonable depreciation allowance than 7½ per cent. The figure should be nearer 20 per cent.

A. EDMONDSON said that in cases where agreements referred to hired apparatus, the issue was quite clear, but he had every sympathy with those whose agreements were more in the nature of hire-purchase transactions. If it was not possible to get relief in those cases, representations might be made to the authorities with a view to mitigating the hardship that would undoubtedly be caused to many exhibitors who would have to face the surcharge.

W. H. WHITEHEAD remarked that in one part of the West Lancashire territory it was usual for the Inspector of Taxes to deal with the question of each hall on its own merits. The apparatus agreements were examined in each case.

Unexercised Options

MR. SIMPSON: It does not follow that because there is an option-to-purchase clause in the contract it will be exercised. If the option to purchase is not exercised, does not the contract remain one of simple hire?

Another exhibitor made the comment that there did not appear to him to be much difference between the amount paid by way of simple hire and the amount paid by way of hire-purchase, and in the case of the latter the final payment to secure possession of the equipment was either trivial or nominal. Furthermore, by the time the payments had been completed the set would be worth very little.

Not in Hire Agreement

Mr. SIMPSON mentioned that his accountants put the position before him in the following manner:—"The Inspector of Taxes has queried the weekly payments for the hire of talkie apparatus which have been previously allowed. It is observed that the weekly rent payments go on for three years, and after that time the option to purchase can be exercised for a nominal amount.

"The points we would like dealt with are:—

"(1) Does the fact that there is an option to purchase automatically mean that all past or future instalments of rent paid should be treated as hired apparatus, and any allowances previously granted renewed?

"(2) Does the fact that the option to purchase is not embodied in the hire agreement (but mentioned in a letter only) affect the position?

"(3) If the option is not exercised, does this make any difference?"

J. H. SHACKLETON observed that the contracts for hire and for hire purchase appeared to be the same, except in one small detail. In the case of the latter, the apparatus became the exhibitor's property on the final payment of a small sum.

C. SIMPSON spoke of the serious predicament in which many exhibitors would be placed if they had to meet this demand of the Income Tax authorities. It was all very well saying that they could obtain a generous allowance when the time came to replace sets, but how many of them—small men he was referring to—would be in business in five years' time?

A Struggle

Lots of small exhibitors were now just able to keep their heads above water; the amounts they might have to pay, however, would make all the difference between moderate success and failure. Owners of these theatres could not dispose of their properties to-day. He knew plenty of kinemas doing £30 to £40 per week who were in a very parlous state, and their position would be even more serious if, after already paying away one-fifth of their revenue to the Government, they now had to pay more.

A very sore point with him was the matter of depreciation. Whether 7½ per cent. was usual with machinery, mattered not; he had no hesitation in saying that that percentage was quite inadequate for talking-picture apparatus. He had to pull out a set after it had been in use eighteen months. It was replaced by an up-to-date one, yet in the ensuing few months four new models were brought out.

Counsel's Opinion Request

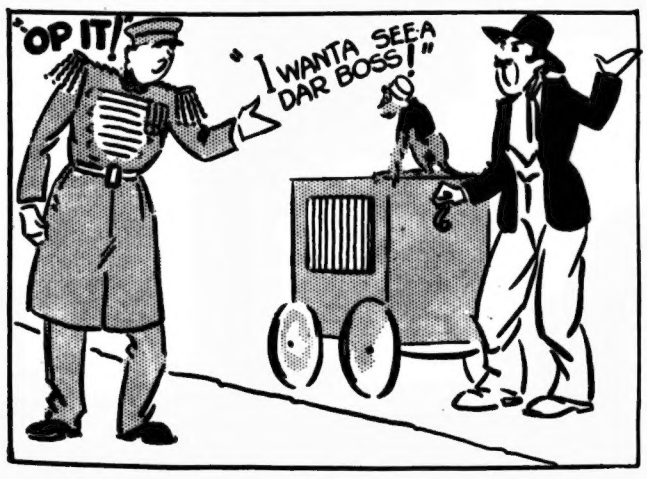
After a long discussion, during which the branch had the opportunity of hearing an expert point of view, the following resolution was adopted:—"That this branch calls upon the General Council to seek counsel's opinion upon the position which has now arisen by the taxation of amounts previously allowed on talkie apparatus."

Lancaster Applies for S.O.

Lancaster members gave notice that they intended to ask the secretary to notify the local authorities of an application for Sunday opening.

OUR USHERETTE

By J. P. DAVIS



"THE SONG OF SONGS"

Above are seen some of the most striking pictures in the great Marlene Dietrich film, THE SONG OF SONGS. It is a Rouben Mamoulian production, presented with all the artistic genius and resources that are associated with the director's name and the Paramount standard. Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman are in the cast

'KINE' FOOTBALL CUP DRAW

PAIRINGS IN FIRST AND SECOND ROUNDS

Big Golf Programme

WITH the opening of the football season Trade players and enthusiasts are taking a keen interest in the Kinematograph Football League and the competition for the silver cup presented by the *Kine*.

The draw for the cup was made last week and resulted as follows:—

FIRST ROUND: Universal Pictures *v.* Kay Films; Rex Publicity *v. The Era; The Cinema v.* British and Dominions; byes British Lion, B.I.P., Elstree Film Labs., Kodak and Radio.

SECOND ROUND: British Lion *v.* B.I.P., Elstree Film Labs. *v The Cinema* or B. and D.; Universal or Kay Films *v.* Rex or *The Era;* Kodak *v.* Radio Pictures.

First round matches are to be played on the ground of the first-named club on December 9, and the second round on January 13.

SCREEN GOLF

SEPTEMBER COMPETITION

Each of the four Sundays in September has an attraction to offer to screen golfers. On September 3 the *Cinema* challenge cup will be competed for in a 36-hole medal round. Maurice Elvey presents a silver tankard to the runner-up, and, to add to the interest, for the best afternoon score S. Bodlender offers a similar trophy.

The *Daily Film Renter* challenge shield is for competition on September 10; the trophy, played for in a 36-hole medal scratch round, being confined to members in the screen Trade. J. C. Graham gives a silver tankard to the runner-up.

The second competition that day is for C. M. Woolf's challenge cup (36-hole medal handicap), the silver tankard for the runner-up being presented by H. Foster.

The novices the same day will compete for Automaticket's challenge cup, C. Claverring giving the silver tankard to the runner-up; 18-hole medal round.

On the following Sunday the usual monthly spoon competition, and then, on September 24, the fight for the president's challenge cup—36-hole medal. H. Foster presents the silver tankard to the runner-up; S. Bodlender, a silver tankard for the best afternoon card, and R. McCooey, a similar trophy to the best card from a novice.

The hon. secretary is now awaiting entries for each and all of the several competitions.

Inter-city Golf

The Sheffield Screen Golfing Society has a busy two months ahead, for in the early autumn they are to play inter-city matches with screen golfers from Manchester, Leeds London and Newcastle-on-Tyne.

Manchester is to be visited on Sunday, September 10, and arrangements are in hand for the other games though definite dates have not been fixed. It is probable that the meeting with Newcastle will take place at either Darlington or Harrogate to reduce the travelling of both teams.

The Isy Graham cup tourney at Sheffield is to be played at Sickleholme on September 20 and 27, eighteen holes being played on each date.

North Staffs C.E.A. Outing

In place of the ordinary monthly meeting of the North Staffs branch, which, of course, is suspended during the holiday month, a special meeting was held at the Hippodrome, Stoke, to finally complete the arrangements for the annual branch outing. It was decided that the venue for this year's outing should be Hawksmoor Park, and the date arrranged was Sunday, September 17.

The officials have extended invitations to the Birmingham, Liverpool, Nottingham and Derby branches to be present in an effort to make the outing a really representative one.

Carlisle Dance

T. Lonsdale's Carlisle staff are giving an invitation dance on Wednesday, September 13, to celebrate the second anniversary of the opening of the kinema.

CORNWALL LICENCES

At Cornwall C.C. Licensing Committee the following applications for licences were submitted: F. T. Glasscock, at King Arthur's Hall, Tintagel; Messrs. Vanstone and Taylor for a new kinema at Liskeard; J. W. Strutt for a kinematograph licence for the Liberal Hall, Millbrook, and H. R. Venning at the Parish Hall, Liskeard.

It was decided that as regards the King Arthur's Hall, Tintagel, the applicant be desired to submit a plan properly drawn to scale. The other plans were approved subject to alterations required by the county architect, and when the architect certifies that the buildings have been erected and/or adapted in accordance therewith, licences are to be granted.

CARLISLE TALENT

Crowds attended the Lonsdale super kinema, at Carlisle, last week to hear about 150 entrants for the national broadcasting contest, which reached its final stage on Friday night, when Mr. Whittel, the manager, after an appropriate little speech, presented the winners with their prize money, on behalf of the proprietors, the Sidney Bacon Trust.

In addition to the prize money, Mr. Whittel presented each of the finalists with season-tickets.

Jean Harlow, one of the M-G-M stars in DINNER AT EIGHT which opens at the Palace on Sept. 16

CAMBUSLANG'S BIG BLAZE

£10,000 Damage to Picture House

EARLY on Friday morning, August 25, the Picture House, Hamilton Road, Cambuslang, Glasgow, was the scene of a disastrous fire, which caused damage estimated at about £10,000. The cause of the outbreak is for the present undiscovered.

At about 2.30 a.m. the fire was discovered by a workman in Cambuslang Gas Works, which adjoins the kinema. He heard the slates on the roof cracking loudly as the flames reached them. He summoned the Cambuslang Fire Brigade, and shortly after the Hamilton Fire Brigade was also called.

The fire had started at the rear of the kinema, and the firemen's prompt and vigorous efforts succeeded in preventing the blaze from spreading over the whole house and reaching the projection room.

The proximity of the Cambuslang Gas Works rendered the outbreak very serious, as the effects of the flames reaching the gasometers would have been to produce widespread destruction.

Some time after the fire had started, the roof, weakened by the attacks of the flames, crashed into the blazing hall and wrecked the stage and screen. The damage caused by the fire was largely confined to the screen end of the hall, where many seats were burned out, but the water was responsible for an amount of injury to other parts of the hall.

A billiards room is placed beneath the kinema, and the ceiling of this collapsed, the room being flooded to a depth of about two feet.

TEWKESBURY KINEMA PROJECT

OSCAR DEUTSCH WITHDRAWS

At the Police Court at Tewkesbury on Thursday, H. E. Weight applied for the justices' approval of a scheme for the erection of a kinema on the site of 81 and 82, High Street, Tewkesbury. It was pointed out that a fortnight previous an arrangement had been made whereby Mr. Deutsch and Mr. Weight were to combine their interests and build a kinema on the former's site. Mr. Deutsch had, however, dropped out of the scheme and the applicant was now the only man in the field.

The Bench had intimated that they preferred the site of Mr. Deutsch, and Mr. Weight had done his best to acquire it, but it might be impracticable to do so, and that was the reason of Mr. Deutsch's withdrawal. To acquire those premises was not going to be very easy, as it is thought it might be necessary to give substantial notice and much compensation in some cases.

In view of these difficulties the Bench approved plans submitted to them for the kinema in High Street, failing the applicant being able to obtain the original site of Mr. Deutsch's scheme.

LIVERPOOL NEWS KINEMA

Plans to Go Before Justices

J. H. Haigh, son of Ald. Edwin Haigh, who is interested in the operation of a number of kinemas in the Merseyside area, explains that with reference to the new city kinema, for which the plans will be submitted to the Liverpool justices on Friday, September 1, it is proposed to present short programmes of about 30 minutes' duration, thus catering for shoppers and people who have only a few minutes to spare before keeping appointments or catching trains or buses. If the plans are approved and the building is proceeded with, seating accommodation will probably be provided for about 600 people.

Concerning the nature of the programmes, the constituent items will be mainly travel, topical and news reels.

A WOMBWELL CLOSURE

A scheme to continue the Hippodrome, Wombwell, near Barnsley, as a vaudeville theatre came to an end on Saturday, the police objecting to its use for that purpose. The hall was closed as a kinema at the end of July under an Order of the Yorkshire West Riding County Council, which forbids use of any hall as a kinema unless wholly built of brick or stone.

Scottish News Theatres

GLASGOW AND EDINBURGH IN LONDON COMPANY'S CHAIN

Paisley Super Ready by November

GLASGOW and Edinburgh, it is rumoured, will shortly be included in the chain of news-reel kinemas which a London company intend to inaugurate throughout the country in the railway stations. Negotiations are proceeding for sites at the Central Station, Glasgow, and the Waverley Station, Edinburgh.

Super Attractions

Next week will usher in the season of big feature productions for Glasgow, and between now and November some of the biggest films for years will be on show in Glasgow. This week "42nd Street" (Warner) is at the Regal and Coliseum, and "Good Companions" (Gaumont-Ideal) at the Picture House, and these will be followed by "Cavalcade" (Fox) at the Picture House, and "Sign of the Cross" (Paramount) at Green's Playhouse, and later "King Kong" (Radio) and "Bitter Sweet" (U.A.) at La Scala, Regent and New Bedford.

The Opening Meeting of Lodge Anima

Masonic Brethren are reminded that the opening meeting for the winter season of Lodge Anima is on Friday (September 1), in the Masonic Halls, 100, West Regent Street, Glasgow, at 2 o'clock, when the First Degree Ceremony will be conferred. The R.W.M. hopes and expects a large turn-out of members and visiting brethren.

Paisley Super

Construction of a new super is going ahead in Paisley. It is expected that the theatre, which is to have a seating capacity of about 2,000, will be opened in November. The new kinema will be Paisley's eighth house.

A Shipbuilding Film

The exteriors of a new picture, "The Red Ensign," are to be shot very shortly in the shipbuilding yard of John Brown and Co., Ltd., Clydebank, where the unfinished Cunarder No. 534 is still in the stocks. It is expected that the complete film unit will be at work on this story in the actual shipyards. Gaumont-British is making the film.

Musicians' Union Official Interdicted

Lord Blackburn, in the Court of Session, Edinburgh, last week, gave a decision which is of interest to the kinema Trade. The proprietors of the Glasgow Pavilion Theatre sought to interdict the Musicians' Union and J. S. Ratcliffe, the Glasgow secretary, from distributing bills to people entering the theatre or in its vicinity asking them to withdraw their patronage.

The bill, the complainers alleged, falsely stated that the old band had been dismissed and a new band engaged from London at less than the recognised rates. The present orchestra, they say, are paid at the same rates as those previously engaged in all cases in which they were not paid more.

His Lordship granted interim interdict against Mr. Ratcliffe from issuing what he said had all the appearance of being a slanderous statement, and which undoubtedly was calculated to interfere with the conduct of the complainers' business.

John Stuart in Edinburgh

John Stuart was in his native Edinburgh last week-end, accompanied by the cast engaged for the Twickenham Film Studios' production of "Home, Sweet Home," who had sailed in the *Atlantis* from Southampton to Leith. A number of scenes for the opening passages of the story were shot during the voyage.

In the course of the Saturday evening John Stuart made a personal appearance at the Synod Hall, and in a short speech made a reference to the improving quality of British films and the present intensive activity in British studios.

Trade Shows

Wardour Films, Ltd., advise us that their Glasgow Trade show of "My Dear Duchess" has now been cancelled, and they will advise us of their new date in due course.

Paramount Pictures, Ltd., advise the undernoted Glasgow Trade shows:—Friday, September 15, "A Royal Demand," Cranston's Picture House; Wednesday, September 20, "Song of Songs," Green's Playhouse; Friday, September 22, "Midnight Club," Green's Playhouse.

Trade Shows

W. V. Gillgan, who has been manager of the Boulevard Picture House, Knightswood, Glasgow, since it opened five years ago, has been appointed manager of the new kinema in Peebles, where he takes up his duties this week.

Mr. Gillgan, besides being a first-class manager, is an expert engineer, and has patented various electrical contrivances. Before he left the Boulevard he was presented with a handsome clock from the staff, and he also received several gifts from patrons of the house, testifying the esteem in which he was held.

Trade Show

Manager Barker, of Gaumont-Ideal, announces the Trade screening of "I Have Lived" and "Worthy Deceiver" on September 1; and "Private Secretary" on September 8; all at the New Savoy.

Gordon Harker and Binnie Hale play the leads in the new British Lion production, THIS IS THE LIFE

BRITISH LION'S NEXT

Bright Prospects for "This is the Life"

British Lion announce that "This Is the Life" will be screened to the Trade at the Prince Edward Theatre on Thursday, September 7, at 8.45 p.m.

Everything indicates that S. W. Smith's organisation has got a big winner in this film.

"This Is the Life" is a comedy with music written by Clifford Grey (of "Rome Express" fame), and directed by Albert de Courville. The stars are Gordon Harker (by arrangement with Gaumont-British) and Binnie Hale, the famous stage comedienne, who makes her film début.

It is declared that Mr. De Courville has repeated the transformation of a stage star into a screen star with Binnie Hale as he did with Jessie Matthews, who made a meteoric rise to fame after Mr. de Courville directed her in "There Goes the Bride."

Supporting Gordon Harker and Binnie Hale are a host of talented artistes, including Betty Astell, Ray Milland, Jack Barty, Charles Heslop, Ben Weldon and Percy Parsons.

The plot of "This Is the Life" revolves around the rise to fortune of Mr. and Mrs. Tuttle, the proprietors of "The Singing Kettle," an old-fashioned tea house. The singing of a duet by the Tuttles, played by Gordon Harker and Binnie Hale, at the banquet they hold to celebrate their entry into 'igh society, is one of the highlights of the production.

TRAVELLING KINEMA

A. W. Moir, of Mobile Talkies, Bristol, informs us that he will be starting his tour of Western villages on Monday next, September 4, and his first show will be given at Almondsbury, a village a few miles outside Bristol, on the main Gloucester road. The equipment will be carried in a van which has been fitted with complete apparatus for sound films.

A grand Press for Paramount's big Surprise sensation

You may remember those two in "If I had a Million," They were sufficiently good then to determine their fates as a new comedy team.

I have always suspected Charlie Ruggles to be a right down good comedian, but I am now beginning to think that he is one of the most polished artists on the screen into the bargain. His timing is superb. I shall want to be seeing this team again soon.

DAILY EXPRESS

Never has Charles Ruggles been so genuinely comic.

SUNDAY TIMES

It is always pleasant to welcome a new comedy team, and after seeing "Mama Loves Papa" at the Plaza, I think there will be a demand for more pictures co-starring Mary Boland and Charles Ruggles . . . they are both superb.

DAILY MIRROR

A jolly affair. Full of good-humoured fun and real human sentiment.

SUNDAY PICTORIAL

This is one of the best domestic comedies which has come from America this year.

MORNING POST

It is a film of whimsical humour and cleverly contrived pathos, smartly acted, and invariably entertaining. I suggest that no movie fan should miss it.

SUNDAY DISPATCH

First-class entertainment — the laughs many and long.

THE OBSERVER

A really humorous comedy continuing the successful teaming of Charles Ruggles and Mary Boland.

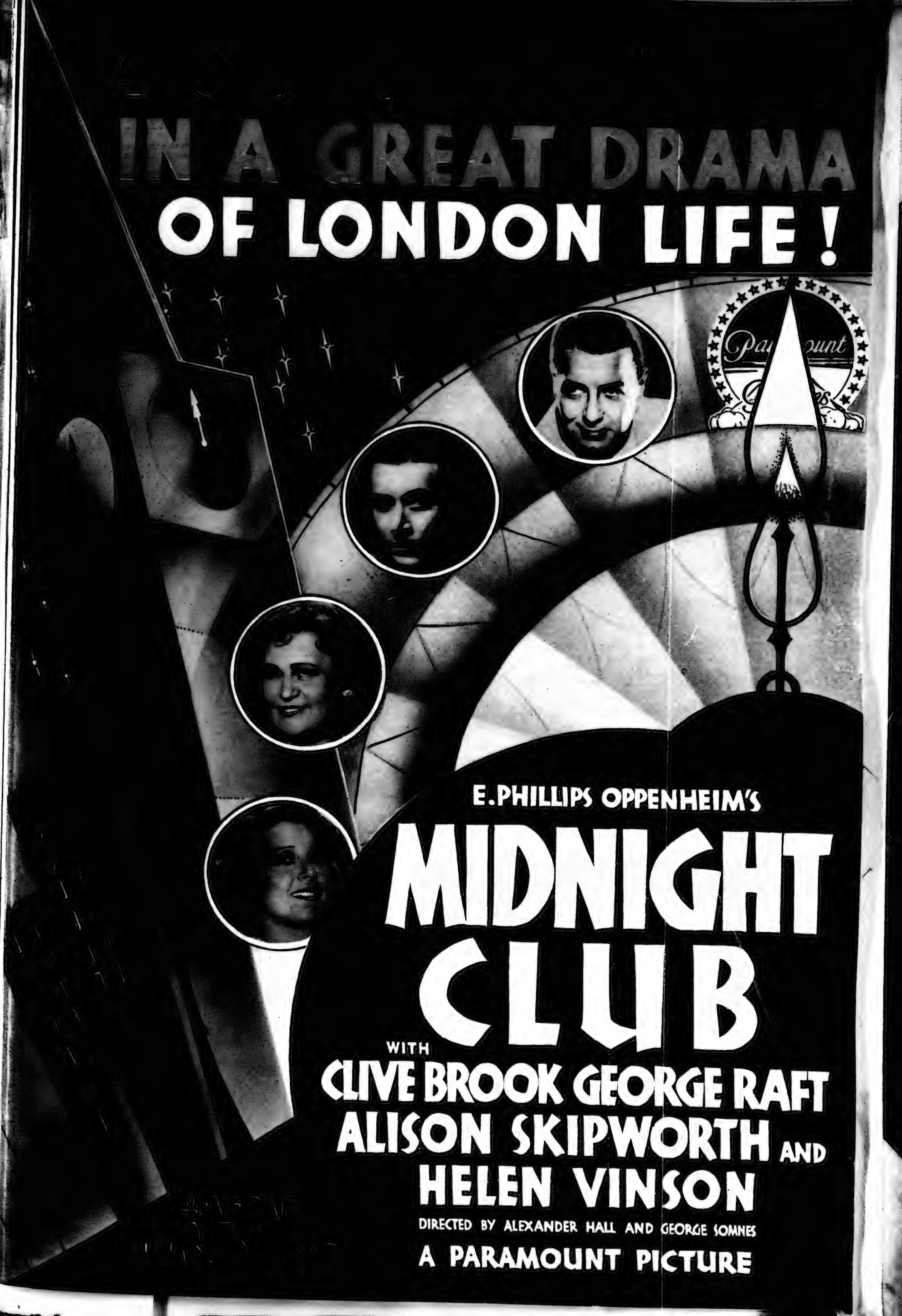
DAILY MAIL

It is delightful.

SUNDAY EXPRESS.

Charlie
RUGGLES
AND
Mary **BOLAND**
THE NEW BOX-OFFICE COMEDY TEAM
IN
MAMA LOVES PAPA
WITH
LILYAN TASHMAN, WALTER CATLETT
GEORGE BARBIER DIRECTED BY NORMAN McLEOD
A Paramount Picture
RELEASE DATE JAN. 15 1934

Pictures


IN A GREAT DRAMA
OF LONDON LIFE!
Paramount
E. PHILLIPS OPPENHEIM'S
MIDNIGHT
CLUB
WITH
CLIVE BROOK GEORGE RAFT
ALISON SKIPWORTH AND
HELEN VINSON
DIRECTED BY ALEXANDER HALL AND GEORGE SOMNES
A PARAMOUNT PICTURE

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Another Language ... ... (M-G-M)—American.	75 min. (A)	Helen Hayes, Robert Montgomery, Louise Closser Hale.	Domestic drama, with a clever story, and flawless characterisation. Treatment understanding, and detail perfect. Capital entertainment.	Very good popular booking. May not be fully appreciated by children.
Her First Mate ... ... (Universal)—American.	65 min. (U)	Slim Summerville, Zasu Pitts.	Breezy domestic comedy with a nautical flavour. Bright story, good work by star, and excellent staging.	Capital comedy booking for the masses. Good for children.
His Private Secretary ... (Gaumont-Ideal)—American.	60 min. (A)	Evelyn Knapp, John Wayne.	Simple romantic comedy drama with a business background. Useful cast, adequate presentation, and straightforward treatment.	Average two-feature programme booking for populous areas. Harmless for children.
I Have Lived ... ... (Gaumont-Ideal)—American.	67 min. (A)	Allan Dinehart, Anita Page.	Sex drama, with an interesting theme. Treatment rather unimaginative, but acting sound, and emotional appeal popular. Good staging and atmosphere.	Average dramatic booking for other than high class and family halls. Unsuitable for children.
Into the Blue ... ... (Zenifilms)—French.	80 min. (—)	Annabella, Jean Murat, Duvalle.	Delightful romantic comedy, an Anglicised French production. Acting and production good, but dialogue obviously dubbed and recording and photography patchy.	Good light entertainment for high class and specialised halls. Harmless for children.
Midnight Club ... ... (Paramount)—American.	65 min. (A)	Clive Brook, George Raft, Helen Vinson.	Fantastic but entertaining crime drama, adapted from an E. Phillips Oppenheim story. Strong cast, lavish staging, and suitable treatment.	Very good two feature programme booking. Safe for youngsters.
***Royal Demand, A** ... ... (Paramount)—British.	60 min. (U)	Cyril McLaglen, Marjorie Hume.	Historical drama, which fails to do justice to its subject. Story weak, development vague, and characterisation poor.	Quota booking for the uncritical. Juvenile appeal nil.
Tugboat Annie ... ... (M-G-M)—American.	85 min. (U)	Marie Dressler, Wallace Beery.	Waterfront comedy drama, a natural sequel to the highly successful "Min and Bill." Story good, treatment human and realistic. Co-stars at their inimitable best, and staging spectacular.	Excellent general booking, with strong star and juvenile appeal.
Voltaire ... ... (Warner)—American.	72 min. (U)	George Arliss, Alan Mowbray, Doris Kenyon.	Fine performance by star in an elaborately staged historical drama. Good support, painstaking treatment, and convincing atmosphere. Strong drama and human interest.	Very fascinating booking for high class halls, and a star attraction for others. Safe for juveniles.
Worthy Deceiver ... ... (Gaumont-Ideal)—American.	60 min. (A)	Reginald Denny, Claudia Dell.	Social comedy, artless, old-fashioned entertainment, unpretentious in treatment and presentation.	Moderate second feature for small halls. May please juveniles.

* British Picture.

REVIEWS FOR SHOWMEN

Tug-boat Annie

M-G-M. American (U). Directed by Mervyn Le Roy. Featuring Marie Dressler and Wallace Beery. 7,712 feet. Released January 22, 1934.

WATERFRONT comedy-drama, clean, honest popular entertainment, strong in human interests, with Marie Dressler and Wallace Beery carrying on the good work they so successfuly accomplished in "Min and Bill." The good story provides ample material for the stars, both of whom draw a full measure of comedy, drama and pathos, while realistic atmosphere and staging allow for rousing spectacle. This picture is not just a star booking; it is a gilt-edged box-office investment.

Story.—Annie, tough woman owner of a tugboat, succeeds in spite of the handicap of a shiftless husband, Terry, her mate, in giving her son, Alec, a good education, and proudly sees him become the youngest captain of a steamship line. Alec is in love with his boss's daughter, Pat, but his father's drunken habits and his mother's loyalty to him cause him to be estranged from them.

Things then go badly with Annie and Terry, and after Terry rams the tug they are forced to sell it and become the paid servants of a firm of garbage destructors. One day Alec's boat is damaged in a storm and Annie answers the S O S with the tug. The boilers are weak, but Terry, by climbing through the fire-box at great personal risk, patches them up and the rescue is accomplished. This brings about a reunion between Alec and his parents, and the steamship company rewards them by purchasing the tug, reconditioning it, and making them a present of it.

Acting.—Marie Dressler draws brilliant character as Annie, and tempers her rich comedy with a tender suggestion of mother-love. Wallace Beery is immense as the shiftless, incorrigible, but genial Terry, and the partnership once again registers with irresistible effect.

Robert Young is good as Alec, Maureen O'Sullivan is a very charming Pat, and Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick and Paul Hurst all draw excellent character in support.

Production.—The story contains everything that matters, and realistic atmosphere and brilliant characterisation bring it to vigorous life. The human interest, depicted in Annie's love for her son and loyalty to her husband, has real pathos, the humour is crisp and is drawn from excellent gags, while the romantic sentiment, lightly coloured to popular taste, is refreshing.

The producer welds the many interests into outstanding entertainment and, by serving it with rousing spectacle, puts the seal on its box-office success.

Settings and Photography.—The waterfront scenes and those on the tug are vivid and realistic, the gags cleverly follow through, punctuating the drama and sentiment, and the spectacular sequences, illustrating the ramming of the tug, and Terry's hazardous crawl through the fire-box to repair the boiler and save the liner, are executed with thrilling conviction. Lighting and photography are excellent.

Points of Appeal.—Strong, human and humorous story, great work by star, excellent atmosphere, convincing support, clever treatment, and obvious box-office angles.

Voltaire

Warner. American (U). Directed by John Adolfi. Featuring George Arliss, Alan Mowbray and Doris Kenyon. 6,579 feet. Release date not fixed.

ELABORATELY staged historical drama, based upon episodes in the life of Voltaire, France's famous philosopher, propagandist and cynic, and coloured with popular fiction.

An interesting story is woven into the picture, which is primarily a character study, and it is spun into good entertainment through the artistry of Arliss.

The majority of the supporting players find it a little difficult to wear the clothes, and suggest the period as gracefully as the star, but they, nevertheless, do well and strengthen the by-play.

Production is lavish, and by avoiding serious anachronisms, contributes to good atmosphere. Although the picture is costume and lacks the urge of popular romance, it easily surmounts these obstacles and provides most attractive general entertainment, the star values of which are eminently box-office.

Story.—Voltaire, Louis XV.'s librarian, and champion of the oppressed, crosses swords with Count de Sarnac, the Minister of Finance, over the unjust execution of M. Calas, a man of the people, whose estate de Sarnac confiscates. Voltaire befriends the victim's daughter, Manette, and makes her the lead in his play, which is privately performed before the king, and in which he subtly reveals the action of Louis's own court in the trial and execution of her father.

The king is at first impressed, but when de Sarnac convinces him that Voltaire has held him up to ridicule, he has him arrested for treason and dismisses his mistress, Madame Pompadour, who had taken an interest in Voltaire's cause. Voltaire, however, proves to be more than a match for de Sarnac's cunning, and a happy chance enables him to turn the tables on the minister and re-establish himself and Madame Pompadour in the king's favour.

Acting.—George Arliss gives an intelligent and subtle portrayal as Voltaire, and although the story does not make the character's purpose too clear, his performance reveals sufficient for every gesture, word, and mannerism to be appreciated and followed.

Reginald Owen displays vacuous dignity as Louis XV., Doris Kenyon is very beautiful as Madame Pompadour, Alan Mowbray adequately suggests the cunning de Sarnac, and Margaret Lindsay is a natural and attractive Manette.

Production.—The subtlety of Voltaire around whom the drama is spun, is such that it is difficult to present his mission with clarity, but in spite of this, the film illustrates its theme wth commendable realism and purpose. The most important phases are linked together by an intriguing story, the sound dramatic continuity of which enables interest and suspense to be cleverly worked up.

Arliss makes a superb centrepiece, and his interpretation of the character alone represents fascinating entertainment. Pleasant detail is threaded into the main development, and contributes to excellent atmosphere, completing the picture, which is a refreshing combination of fact and fiction.

Settings and Photography.—The splendour and lavishness of Louis XV. court life is mirrored in brilliant detail, the domestic life of Voltaire has the appearance of authenticity and is amusing, while the general quality of the production is superb.

Points of Appeal.—Intriguing subject, excellent performance and popularity of star, lavish and artistic treatment, good drama, fascinating atmosphere, and strong human interest.

Another Language

M-G-M. American (A). Directed by Edward H. Griffith. Featuring Helen Hayes, Robert Montgomery and Louise Closser Hale. 6,800 feet. Release date not fixed.

DOMESTIC drama, adapted from the stage success, which finds its universal entertainment in the humour and natural manner with which it presents the problems and difficulties that are apt to confront the young woman who marries into a big family.

There is very little action, but the story is so well written, the dialogue is so good, the characters so surely represent the average big-family portrait gallery, the direction is so cunning, and the detail so faithful that interest is easily maintained, and strong drama, tempered with humour, truth, and wisdom, built up. Very good popular and star booking.

Story.—Stella, a sensitive and independent young woman, marries Victor, youngest son of a big family. She tries to remain on a friendly basis with her "in-laws," but his impossible mother represents an insurmountable difficulty. Victor tends to side with his mother, and the only person from whom Stella receives sympathy is her young nephew, Jerry, who unfortunately thinks that he is in love with her. Jerry's infatuation, however, eventually brings understanding to Victor, and belated happiness comes to Stella when he resolves to put her before his family in future.

Acting.—Helen Hayes plays her part with conviction and sensitiveness as Stella, Robert Montgomery is good as the rather boorish Victor, Louise Closser Hale is excellent as the mother, and John Beal is outstanding as Jerry.

Henry Travers, Margaret Hamilton, Willard Robertson, Irene Cattell and Hal Dawson represent the remaining members of the family, and all draw lifelike character.

Production.—The inevitable conflict which secretly exists between the wife and the mother for the possession of the son furnishes this human drama with its theme, and it is approached from most interesting and entertaining angles.

The jealousy of the older members of the family, the bickering and undercurrent of distrust, are revealed in penetrating perspective, and show, through the medium of a good story, and brilliant characterisation, how the tranquillity of the home and the trust of husband and wife can be undermined by meddlesome "in-laws." The picture not only has a moral, but it has everything that goes to the making of good popular entertainment, including strong feminine angles.

Settings and Photography.—The domestic detail is so good that many members of the audience will have no difficulty in seeing their own families mirrored in the drama.

Points of Appeal.—Human story, clever acting and treatment, natural humour, tender emotionalism, excellent atmosphere, and strong star values.

Into the Blue

Zenifilms. French. No certificate. Directed by Joe May. Featuring Annabella, Jean Murat and Duvalle. 7,500 feet. Release date not fixed.

A DELIGHTFUL romantic comedy, an Anglicised French production, the charm and freshness of which provide pleasant entertainment, a welcome change from the conventional. Annabella, the star of "Le Million," is irresistible in the lead, the support is uniformly good, and the atmosphere is refreshing.

The dubbing of dialogue, however, is a little disconcerting at first, and the quality of the photography and recording leaves much to be desired. Good, light entertainment for high-class and specialised halls.

Story.—Jacqueline Pascaud, a charming young saleswoman, arranges to meet Anatole Riscotte, an obscure clerk, winner of a car in a lottery, through the medium of the Press, the idea being for both to share the expense of a touring holiday. By mistake, she meets Lord Harry Kingsdale, a wealthy Englishman, and he is so impressed by her beauty that he decides to impersonate Riscotte, and deception provides a pleasing romance into which is dovetailed quaint humour.

Acting.—Annabella is delightful as Jacqueline, Jean Murat is an engaging and dignified Kingsdale, and Duvalle proves to be a brilliant comedian as Riscotte.

Production.—Joe May, the producer, gives the development smooth rhythm by employing music, and has a graceful and delicate touch which brings out all the unaffected charm of the simple romance. The humour is original, and harmonises perfectly with the rest of the entertainment, while the principal players give their parts with infectious gaiety.

The entertainment is refreshingly and fascinatingly Continental, yet contains most of the considered essentials.

Settings and Photography.—The Riviera backgrounds, particularly the seascape scenes, are superb, and the music and photography co-ordinate perfectly. Reproduction and lighting, however, are poor.

Points of Appeal.—Alluring star, charming story, bright humour, congenial atmosphere, delightful settings, and good supporting characterisation.

I Have Lived

Gaumont-Ideal. American (A). Directed by Richard Thorpe. Featuring Allan Dinehart and Anita Page. 6,181 feet. Release date not fixed.

DRAMA, the story of a woman of easy virtue who achieves stage fame, but has difficulty in living down her past. The play runs the whole gamut of the conventional emotions, but seldom escapes from the realms of artificiality. Its artifice, however, and its sentiments are of a popular character, and the soundness of its acting and treatment and its intriguing backstage atmosphere enable it to provide average dramatic entertainment for other than high-class and family halls.

Story.—Thomas Langley, a playwright, sees in Jean St. Claire, the young hostess of a questionable saloon, the ideal type for the lead in his play. He trains her for the part, and she is a triumphant success, but the harshness of his methods cause her to turn to Warren White, his young friend, for sympathy. When her past is revealed by blackmailers, however, Warren's cynicism and lack of understanding cause him to desert her, and it is then that she and Langley realise that they belong to each other.

Acting.—Anita Page looks the type as Jean St. Claire and acts with fair conviction, but is not quite equal to the highest emotional demands of the part. Allan Dinehart has personality and an arresting voice as Langley. Allan Vincent adequately suggests the mentality of White, and Maude Truax contributes a clever and amusing supporting study.

Production.—The story has distinct possibilities, and with a little more imagination it could have been turned into exceptional emotional fare, but the treatment it receives is such that it never escapes from the shackles of conventional melodrama.

However, this theme and atmosphere never fail to appeal to the masses, and the situations are contrived with a skill that enables the popular stars to work up interest and win full measure of sympathy. The film is a machine-made product, but it has the finish of the more ambitious article.

Settings and Photography.—The interiors are lavish, and the backstage scenes are realistic and allow the play within the play to connect dramatically. The saloon sequences, however, are unnecessarily frank.

Points of Appeal.—Interesting story, good atmosphere, popular emotional appeal entertaining detail adequate characterisation, and attractive stars

A Royal Demand

Paramount. British (U). Directed by G. A. Minzenty. Featuring Cyril McLaglen and Marjorie Humes. 5,639 feet. Released February 19, 1934.

THIS historical drama, which takes for its subject the conflict between Cromwell and the Royalists, is based on a scenario inspired by Yeames' famous painting, but it is a poor tribute to the work of the artist. The story is vague, the characterisation is far from lifelike, and the presentation is paltry. Devoid of the driving force of real drama, and lacking in conviction, the film has no looking angle other than its qualifications for quota.

Story.—Lord Forest finds his home and family in danger of being captured by the Roundheads, and rides to join the king's forces. He is forced to disguise, and is mistaken for one of the Roundheads, whose forces he joins. In this capacity he is able to safeguard his family, and protect his home, although his identity is very nearly disclosed at a crucial moment by his small son.

Acting.—Cyril McLaglen plays the dashing Forest, with plenty of energy, but very little conviction. Marjorie Hume is very stagey as Lady Forest, and Fred Rains, Powell Edwards and three juveniles, Tich Hunter, Gisela Leil Robinson, and Cynthia Clifford, are never happy in their parts and the costumes they are compelled to wear.

Production.—A few familiar historical incidents are reconstructed, but the story which links them together is lacking in driving force and purposeful drama. The atmosphere is too unreal for suspense to be worked up, the characters are too theatrical to win sympathy, and the dialogue is trite.

Settings and Photography.—The interiors are mainly studio, but the exteriors are picturesque and actual shots taken within the princincts of Hampton Court Palace help a little to suggest atmosphere. Lighting and photography are satisfactory.

Points of Appeal.—Quota angle.

Her First Mate

Universal. American (U). Directed by William Wyler. Featuring Slim Summerville and Zasu Pitts. 5,873 feet. Release date not fixed.

DOMESTIC comedy-drama, with a nautical flavour, the simple story of which provides a capital vehicle for the sly and popular humour of the co-stars. The development is played against realistic backgrounds, which accentuate the lively, nonsensical twists in the story, and the production qualities are excellent. Good clean fun, a first-class star booking for the masses.

Story.—John Horner, the last of a line of seamen, is peanut vendor on a boat, but leads his trusting wife, Hattie, to believe that he is the first mate. He longs to have his own boat, and Hattie, unknown to him, buys the local ferry. He, unaware of her purchase, agrees to buy a schooner, and the trouble starts when the ferry blows up and he learns the truth

He exchanges his house for the schooner, however, and leaves Hattie for a life on the high seas, but soon discovers that he has bought a confiscated rum-runner. He returns home dejected, but is happy to learn that Hattie, meanwhile, has done a deal with a traction company, who are willing to rebuild the ferry and repurchase his house.

Acting.—Slim Summerville and Zasu Pitts indulge in some hilarious marital bickerings, and the clash of their inimitable personalities provides innumerable laughs. Una Merkel and Warren Hymer make a useful supporting team, and the rest of the players represent good types.

Production.—The maritime backgrounds and spectacular sequences bring new life and laughs to the familiar story of marital unrest, and the stars make the most of every situation and twist. Good by-play is worked into the main theme, and the supporting team enter into their work with spirited enthusiasm. The producer never allows the entertainment to flag, and times his gags with a neatness that makes failure impossible.

Settings and Photography.—The atmosphere is realistic, the blowing-up of the ferry is an exciting piece of realism, while the schooner's disastrous engagement with a revenue boat provides a laughable thrill. Lighting and photography are very good.

Points of Appeal.—Breezy story, homely comedy, bright gags, capital team work by stars, good atmosphere, and slick treatment.

Worthy Deceiver

Gaumont-Ideal. American (A). Directed by Reginald Denny. Featuring Reginald Denny, Claudia Dell and Jed Prouty. 5,445 feet. Release date not fixed.

A SIMPLE, social comedy, old-fashioned in construction, the artless entertainment of which can only appeal to the very unsophisticated. Reginald Denny is far from happy in the lead, the supporting cast never enters into the true spirit of farce, and the staging is cramped. Very moderate second feature for small halls.

Story.—Horace Parker, son of a family with social aspirations, so tires of his mother's jealousy of a neighbour, Mrs. Plunkett, who has Lord Arthur Crawley as a visitor, that he persuades Henry, an actor, to pose as a Lord and become the family's guest. The deception eventually leads to Lord Arthur being exposed as a crook, but all ends well when Henry turns out to be the real thing, and marries Alice, the daughter of the house.

Acting.—Reginald Denny is given to exaggeration as Henry, and fails to make the most of the part. Claudia Dell is quite charming in the small rôle of Alice, but the rest of the cast, Jed Prouty, Cyril Chadwick, Ethel Wales, and Phil Tead, are definitely weak.

Production.—The changes have been rung so many times on the theme of this farce that it has hardly a laugh left. A more brilliant cast, coupled with slick treatment, might have improved the quality of the entertainment, but its character is such that its appeal could never have exceeded a simple industrial patronage.

Settings and Photography.—The settings, mostly restricted to modest domestic interiors, are very ordinary, but lighting and photography are well up to standard.

Points of Appeal.—Star, simple comedy and romance

Midnight Club

Paramount. American (A). Directed by Alexander Hall. Featuring Clive Brook, George Raft and Helen Vinson. 5,679 feet. Released February 19, 1934.

FANTASTIC but nevertheless entertaining crime drama, adapted from a story by E. Phillips Oppenheim. The London atmosphere is quite good in detail, and a first-class cast makes the most of the theme and its intriguing complications. The treatment is slick, and crisp humour and appealing romance play a logical and popular part in the unfolding. A very good two-feature programme booking with box-office stars.

Story.—Nick Mason, an American detective, is employed by Scotland Yard to "get the goods" on a gang of society crooks, the head of which is the aristocratic Colin Grant. The crooks employ doubles in order to establish perfect alibi, but Mason, by posing as a jewel thief, earns their confidence and secures the necessary evidence against them.

He falls in love with Iris Whitney, the only woman member of the gang, who is arrested, but the others escape. Grant, however, gives himself up so that Iris may go free, and thus is the happy ending achieved.

Acting.—Clive Brook is good as the polished and perfectly mannered Colin Grant, George Raft is vital and compelling as Nick, Helen Vinson is a womanly and appealing Iris, and Alison Skipworth, Guy Standing, Alan Mowbray, and Ferdinand Gottschalk draw interesting supporting types.

Production.—The story is so neatly constructed that it makes crime look ridiculously easy, but its fantastic conception is no bar to its entertainment, which is eminently popular.

The all-star cast sets about its task with arresting assurance, and the characters by representing many interesting types are an entertainment in themselves. The production work is excellent, and satisfactory pseudo-London atmosphere completes the good work.

Settings and Photography.—The night club—the headquarters of the crooks and the principal locale—is lavishly and ingeniously equipped, and lighting and photography are first class.

Points of Appeal.—Good crime story by popular author, big cast, expensive presentation, slick treatment, good drama, romance, and crisp humour.

His Private Secretary

Gaumont-Ideal. American (A). Directed by Phil Whitman. Featuring Evalyn Knapp and John Wayne. 5,685 feet. Release date not fixed.

ROMANTIC comedy, with a business background, the obvious story of which has a refreshing naïvete which should appeal to the masses. The simple plot takes some time to develop, but once it does the situations take a popular shape and combine comedy and romance in agreeable proportions.

The major characterisation is adequate, and the presentation is equal to the modest story's demands. Average two-feature booking for populous areas

Story.—Dick Wallace, irresponsible son of a self-made millionaire, decides to settle down, and takes a job in his father's business. His first assignment is to collect a debt from Dr. Hall, minister of a small town, but he is so attracted by Hall's daughter, Marion, that he decides to extend payment, and is promptly cut off by his infuriated father.

In order to be near Marion, who quietly resents his drastic overtures, he takes over a local garage, but when she learns that his generosity to her and her father have cost him his job, her annoyance turns to sympathy, and from thence to love, and they marry. Dick's father condemns her as a gold-digger without having seen her, and she decides to interview him at his office.

He mistakes her for an applicant for the post of his secretary, and gives her the job. She then soon wins his approbation, and is not only the means of reconciling Dick and his father, but of saving Dick from a mercenary girl, and giving him the inspiration to start life anew on the right lines

Acting.—Evalyn Knapp gives a spirited performance as Marion, and has unaffected charm. John Wayne is adequate as Dick, Reginald Barlow works hard as the irate father and is true to type, and Alec B. Francis, Natalie Kingston and Arthur Hoyt make a useful supporting team.

Production.—The construction of this comedy and its complications are a trifle old-fashioned—the dated technique is very much in evidence during the early stages—but once the plot takes tangible shape the speed quickens and action helps to cloak the conventionalities.

The humour is artless, but it nevertheless scores the laughs, while the love interest threads its way neatly through the story, providing adequate feminine interest.

A hard-working and competent cast also help to put the simple entertainment over, and the staging, although unpretentious, subscribes to good atmosphere.

Settings and Photography.—Business, domestic and hotel interiors are suitably contrived, while the rural exteriors are refreshing. Lighting and photography are satisfactory.

Points of Appeal.—Straightforward story, simple sentiment, popular humour, adequate treatment, presentation, and characterisation.

SHORTS OF THE WEEK

FIRST NATIONAL

SHUFFLE OFF TO BUFFALO. American (U). One reel. Release date not fixed.—A capital Merry Melody cartoon with an amusing theme. First-rate fill-up.

COSTUMES OF THE WORLD. American (U). One reel. Release date not fixed.—An entertaining and informative Newman Traveltalk which takes for its subject the quaint costumes of the different nationalities. Good fill-up.

M-G-M

BEDTIME STORIES. American (U). 1,813 feet. Release date not fixed.—A comedy revue in natural colours, with lively cross-talk and lavish dance ensembles. Attractive short feature.

MENU. American (U). One reel. Release date not fixed.—An original comedy interest short, which deals with the culinary arts. The presentation is in natural colour, and Pete Smith's commentary is bright and informative.

RAGTIME ROMEO. American (U). 728 feet. Release date not fixed.—A conventional but entertaining Flip the Frog cartoon. Quite a useful short.

STORMY WEATHER. American (U). 727 feet. Release date not fixed.—A Flip the Frog cartoon with a nautical theme. A lively and attractive fill-up.

THE NEW CAR. American (U). 694 feet. Release date not fixed.—This Flip the Frog cartoon presents a new and amusing theme. Safe cartoon offering.

TAXI BARONS. American (U). Featuring the Taxi Boys. 1,670 feet. Release date not fixed.—The wild escapades of the Taxi Boys provide this comedy with hearty slapstick humour. Useful comedy booking for the masses.

MOVIE MAD. American (U). 767 feet. Release date not fixed.—This Flip the Frog cartoon relies upon devastating impersonations of famous stars for its bright humour.

FORGOTTEN BABIES. American (U). Featuring Our Gang. 1,503 feet. Released September 18, 1933.—Spirited juvenile comedy, cleverly acted by the small star and naturally presented.

PARAMOUNT

SCREEN SOUVENIRS S2. No. 12. American (U). 855 feet. Released February 10, 1934.—A capital novelty interest short, one of the best so far of this highly popular series.

THE FATAL GLASS OF BEER. American (U). Featuring W. C. Fields. 1,665 feet. Released January 22, 1934.—An excellent comedy burlesque of the old-fashioned type of North-West melodrama. The gags are good, and the star is in his very best form.

SNOW WHITE. American (U). 784 feet. Released January 15, 1934.—A lively Betty Boop cartoon, which finds its theme from a fairy tale Good short attraction.

TOO MANY HIGHBALLS. American (U). Featuring Lloyd Hamilton. 1,782 feet. Released December 25, 1933.—Amusing slapstick comedy, with a domestic theme, which happily rings the changes on conventional situations, covers a good deal of ground, and embellishes them with popular gags. The star is in good form, the supporting cast is well up to its work, and the presentation is elaborate. Quite a good comedy effort for the masses.

SCREEN SOUVENIRS S2. No. 10. American (U). 947 feet. Released January 15, 1934.—This novelty interest short shows the first talkie film, produced twenty years ago by Edison, includes other items that conjure up memories of bygone days, and culminates with a bright burlesque on old-time melodrama. Entertaining and informative, this feature represents an attractive fill-up.

EASY ON THE EYES. American (U). Featuring Franklyn Pangbourne. 1,923 feet. Released January 8, 1934.—A comedy which revolves around a fatuous suitor who prides himself on being a first-class pugilist, but meets his Waterloo at the hands of his rival in love. The staging is excellent, and the gags and stunts are timed to the second. Good comedy bet for all classes.

MOONLIGHT FANTASY. American (U). Featuring Vincent Lopez and his Band. 478 feet. Released January 8, 1934.—A pleasing pictorial musical short, in which melodies old and new fit the mood of a moonlight night. Attractive short feature.

PARAMOUNT PICTORIAL P2. No. 11. 902 feet. Released January 22, 1934.—A famous radio mimic gives life like impersonations, while a New York expert discourses on the importance that can be attached to fossilised remains that are being slowly unearthed in Asia.

AGGRAVATIN' B'AR. American (U). 900 feet. Released January 29, 1934.—This Sportseye short deals with a bear hunt, but the methods employed amount to bear baiting and cannot, by any stretch of imagination, be accounted either good sport or good entertainment in this country. Very moderate fill-up.

UNITED ARTISTS

THREE LITTLE PIGS. American (U). 794 feet. Release date not fixed.—A brilliantly conceived Silly Symphony in colour which illustrates with amazing ingenuity and cleverness the nursery rhyme. Outstanding short attraction.

MICKEY'S GALA PREMIERE. American (U). 675 feet. Release date not fixed.—An excellent cartoon which burlesques a Hollywood première and caricatures famous stars. Excellent short.

MICKEY'S MECHANICAL MAN. American (U). 630 feet. Released February 26, 1934.—The machine age is the theme of this brilliantly and hilariously executed Mickey Mouse cartoon. Excellent short.

MICKEY'S GOOD DEED. American (U). 699 feet. Released December 25, 1933.—An excellent Mickey Mouse cartoon with a Yuletide theme.

U.A. (COLUMBIA)

SCREEN SNAPSHOTS No. 36. American (U). 928 feet. Release date not fixed.—This short, which introduces famous stars, including the Four Marx Brothers, who seize the opportunity for fooling, is thoroughly amusing, and measures up to the standard of its predecessors.

SCREEN SNAPSHOTS. No. 34. American (U). 801 feet. Released immediately.—This novelty short introduces many famous stars during their idle moments, and presents its subject with good showmanship.

ALL'S WEST THAT ENDS WET. American (U). 868 feet. Released immediately.—An exhilarating contribution to the World of Sport series, which deals with motor-boat racing and culminates with exciting contests between Kaye Don and Gar Wood.

CHAMPIONS. American (U). One reel. Released immediately.—Another World of Sport short, which takes for its subject famous champions in sport, and shows the concentration and work that are essential before success is achieved. Safe fill-up.

SCREEN SNAPSHOTS. No. 35. American (U). One reel. Released immediately.—More popular stars are introduced into this popular novelty short, and compilation of which is effective.

THE GOOD OLD WINTER TIME. American (U). One reel. Release date not fixed.—Winter pursuits form the subject of this World of Sport short, which is positively thrilling.

UNIVERSAL

MERRY DOG. American (U). 696 feet. Released immediately.—A bright Pooch and Pup cartoon with a Yuletide theme. Useful fill-up.

WARREN DOAN'S BREVITIES. American (U). 1,806 feet. Release date not fixed.—A capital vaudeville short, with clever dancing, first-class banjoist, and an amusing dog impersonation. Most attractive fill-up.

WARDOUR

'NEATH ITALIAN SKIES. American (U). 716 feet. Released immediately.—A picturesque travel short, introducing delightful views of Lake Maggiore and the surrounding country. Photography is excellent, and the musical accompaniment perfect.

WARNER

BOSKO'S MECHANICAL MAN. American (U). One reel. Release date not fixed.—The antics of a mechanical man which runs riot provides this cartoon with lively complications, all of which are cleverly illustrated. Good short feature

A CASTILIAN GARDEN. American (U). One reel. Release date not fixed.—An exceptionally good novelty musical short, delightfully presented. Capital fill-up.

PADDY WILL MAKE MORE MONE

THE NEXT BEST THING

Janet Gaynor

in

PAD

The Next Be

Just as you guessed . . . the immortal star team of "Daddy Long Legs" has done it again . . . and Fox manpower has turned in another resounding hit.

It
hit
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un

FOX

MONEY FOR YOU THAN DADDY LONG LEGS

Warner Baxter

in

DADDY

Best Thing

It is this steady succession of smash-hits like "Cavalcade," "My Lips Betray" and "The Power and the Glory" which places Fox the undisputed leader of the industry.

FOX

"THIS IS THE LIFE"

British Lion's ambitious production, THIS IS THE LIFE, is to be presented to the Trade on Thursday evening next, September 7, at the Prince Edward Theatre. Directed by Albert de Courville, this British film has a powerful cast, including Gordon Harker, Binnie Hale, Betty Astell, Ray Milland, Ben Weldon and others. Above are typical scenes from the picture

KODAK DIVIDENDS TAXED

October Issue Affected

SWEDISH REVIVAL

By Our City Editor

THE Eastman Kodak Company of New Jersey now announces better half-year results, but at the same time stockholders will not be encouraged by the latest developments which have taken place regarding the future tax on their dividends.

The report shows a profit for the 24 weeks ended June 17 of $4,348,624, which compares with $3,731,615 for the corresponding period of the previous year. The directors state that the appreciation of foreign currencies has been a major factor in bringing about this increase in earnings.

Meanwhile, as a result of the National Industrial Recovery Act, which was recently enforced in the United States of America, shareholders will suffer a decrease in the income from their holding, even if past dividends be maintained.

Kodak, Limited, the English company, announces in this connection that an Excise tax of 5 per cent. on all dividends paid by U.S.A. corporations other than outside corporations must be deducted at source by the concern in question.

Accordingly, the dividend due on October 1 on the Eastman Kodak stocks will be affected, and also subsequent dividends declared during the existence of the Act will be paid less this 5 per cent.

Liverpool Meeting

On Tuesday next an extraordinary general meeting of shareholders in the Prestatyn Palladium, Ltd., will be held at the registered offices in Liverpool.

The meeting has been called for the purpose of considering a report which will then be made by the directors explaining the position of the company consequent upon the entry by a firm into possession of the Picturedrome and the café and shops situated at High Street, Prestatyn, Flint. The firm above mentioned are the mortgagees.

Swedish Film Production

It is reported that the Swedish film Industry is experiencing a conspicuous revival due to the high import duty which is now levied on films. Most of the films shown since last autumn have been Swedish, and so far seem to have been very successful.

One company in that country, the Aktiebolaget Svensk Filmindustri, which owns big studios near Stockholm, is now producing films the whole year round instead of only in the summer season. It is estimated that this company will be able to complete no less than four big films before the end of this year, one of which will be entitled "The Voyage Across the Atlantic."

Moss' Empires Shares Bought

There was a notable rise in the shares of Moss' Empires during the past week, although these issues had been steadily declining for some time past. The volume of buying was small, but dealings around 9s. 4½d. in the ordinary shares showed an increase of 1s. 6d. over the week, while the preference shares at the same figure showed an appreciation of 1s. 3d. This buying, however, failed to attract any business in the debenture stocks.

The general tendency of the kinema share market as a whole was firm, but Gaumont-British issues were little favoured, and quotations for the ordinary and "A" ordinary shares were both 6d. lower at 13s. 4½d. and 5s. 10½d. respectively. On the other hand, the new debentures were freely bought, the stock finally closing 2s .6d. higher at £93¾. General Theatres preference were unchanged, but the debentures were 20s. higher at £8½.

The "A" and "B" preference issues of P.C.T. were a few pence better, but the participating preferred ordinary were 3d. lower at 22s. 6d. A few other improvements were seen in this section of the market, among which A.B.C. preference and B. & D. preferred participated.

Among a few declines Baird Television preferred ordinary were outstanding, the shares reacting to 10½d., which is a fall of 3d., but the depreciation in the remaining shares was of little consequence.

Coming Reports

Quite a number of kinematograph company reports are due for publication in September.

These include those of Associated British Cinemas, British International Pictures, Denman Picture Houses, Gaumont-British and General Theatres Corporation.

NEW PRIVATE COMPANIES

Astoria (Worthing), Ltd.—Registered August 23 Capital, £15,000 in 12,500 10 per cent. cumulative preference shares of £1 and 50,000 ordinary shares of 1s. each. Objects: To carry on the business of theatre, opera house, music and concert hall, dance hall and kinema proprietors and managers, etc. The subscribers (each with one share) are: J. S. Mason, Croft Cottage, Thames Side, Staines; R. Millett, 45, Bloomsbury Square, W.C.1. The first directors are to be appointed by the subscribers. Solicitors: Warren, Murton, Foster and Swan, 45, Bloomsbury Square, W.C.1. Registered office: Astoria House, 62, Shaftesbury Avenue, W.1.

Winter Gardens (Morecambe and Heysham), Ltd.—Registered August 25. Capital, £20,000 in £1 shares. Objects: To adopt an agreement with John W. Carleton and John Fletcher to acquire the Winter Gardens at Morecambe and Heysham, and to alter, maintain and carry on the said Winter Gardens and any other theatre, music-hall, kinema or place of amusement or entertainment. The permanent directors are: John W. Carleton (managing director), "Courtrai," Broadway, Morecambe, and Heysham; Reg. Walmsley, Over Kellett, near Carnforth; Frank Obank, Cliff Bank, Whinnysty Lane, Morecambe, and Heysham; Alfred Edmondson, Colling Lea, Derwent Avenue, Morecambe, and Heysham; Wm. B. Clarke, Victoria Esplanade, Morecambe, and Heysham; Henry Smirk, Yew Trees, Egerton Road, Ashton, Preston; John Fletcher, 231, Marine Road, Morecambe, and Heysham. Qualification of permanent directors, £2,000 shares. Secretary: J. W. Bell. Solicitors: Bannister, Bates and Son, Morecambe and Heysham. Registered office: The Winter Gardens, Marine Road, Morecambe, and Heysham.

BANKRUPTCIES.

Sidney Garrett, dealer in films, 27, Marlborough Mansions, Cannon Hill, Hampstead, and Royal Stuart Hotel, 163, Cromwell Road, London. The public examination of this debtor took place at the London Bankruptcy Court on August 22, when accounts were presented showing total liabilities £1,145, of which £905 is unsecured, and assets £32. Debtor stated that until 1916 he carried on business as a film dealer in New York, and was subsequently associated with another person in a similar business carried on under the style of J. S. Brockliss, incorporated until 1919. During the following two years he was engaged in film production, in which he incurred liabilities amounting to approximately £12,000.

In 1921 a company styled "Inter-Globe Export Corporation" (nominal capital $20,000) was formed in America to carry on business as film dealers. For services to be rendered he was allotted 45 per cent. of the company's share capital, which he transferred to his wife, and under an arrangement made with the persons interested in the company its net profits were used to liquidate the £12,000 debts, which were eventually paid; and until August, 1932, he received as remuneration $125 a week, and his wife (after payment of the before-mentioned debts) $100 a week against profits to become due to her. In August, 1932, he returned to London, and had since been allowed a seat in a friend's office in Wardour Street, and had endeavoured, unsuccessfully, to negotiate the sale of films belonging to other persons or to companies. He does not know what has happened to the company in America.

He attributed his insolvency to his income having been insufficient to meet his household and personal expenses, and to his liability for rent of a residence, 27, Marlborough Mansions, Cannon Hill, Hampstead, taken by him on lease.

The examination was concluded.

PORTSMOUTH CHAIRMAN

AND THE FRENCH BARGEES

Coun. F. J. Spickernell, chairman of the Portsmouth C.E.A. branch, has been cruising in his motor yacht *Aloha* in the inland waters of France, and on the River Oise he narrowly escaped being involved in the trouble with the bargees, who are on strike.

Speaking to a *Kine.* representative on his return to Portsmouth, he said that he was accompanied by his two sons and daughter, and they were returning along the River Oise from inland waters 300 miles below Paris, when they were alarmed by the large number of barges crowding the narrow waterway.

"We knew nothing about the bargees' strike," he said, "and we were told it was the annual inspection. About 7.30 in the morning we found a solid block of barges, about 100 ft. long, strung across the river. They would not let us go through. Then we saw other barges were coming up behind and we looked like being shut in, when a friendly gendarme warned us of the trouble. We turned back in the nick of time and instead of returning home viâ Amiens, we proceeded viâ Rouen and Le Havre."

HERBERT SMITH BETTER

AFTER SIX WEEKS' JAUNDICE

Herbert Smith, the production supervisor of British Lion Films, who has been laid low with yellow jaundice for over six weeks, has now returned to the Beaconsfield studios.

Having spent a fortnight in the Channel Isles recuperating, he now looks his usual cheery self.

Proof of Herbert Smith's popularity in the Industry is proved by the fact that he received over four hundred letters of sympathy from his friends in the Trade while he was ill . . . he is now endeavouring to answer them all!

In the Courts

BAN ON ADVERTISING VEHICLE

I. of M. Exhibitor Fined

STRAND CINEMA THEATRE CO. (1920), LTD., William Osborne and George Osborne were each fined 5s. and costs at Douglas, I. of M., for using a vehicle for advertising purposes.

Under the Local Government Act it is provided: "It shall be competent for the Commissioners, by public notice or otherwise, to prohibit the using in any street a carriage or vehicle (whether driven or propelled by an animal or in any other manner), or any article or contrivance, solely used for advertising purposes."

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3 7½	3 6	1½
" " 7½% Pref.	17 7½	17 9	+ 1½
A.P.P.H. Ord.	23 6	23 6	—
Assoc. Talk. Pic. Ord. 5 –	4½*	4½*	—
Baird Televis. 10% Prefd. Ord 5/–	1 1½	10½	3
Baird Televis. Defd. Ord. 5 –	1 4½	1 4½	—
Blackpool Tower Ord. £1	65	65	—
Brit. Cine. Theat. Ord. 10 –	4 1½	4 1½	—
" & Dom. Defd. 1 –	4	4	—
" " Prefd. Ord.	3	3 6	+ 6
" In. Films (Props.) 10 – Ord.	4½	4½	—
" Inter Pic. 5 – Ord.	4	4	—
" " " 8% Pref.	20 4½	20 6	+ 1½
" Lion Pref. Ord.	2 6	2 9	+ 3
" " Def. 4d.	3*	3*	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10 – pl.	9 3	9 2½	1½
Gaumont-British Ord. 10 –	13 10½	13 4½	6
" " "A" Ord.	6 4½	5 10½	6
" " 5½% new Pref.	18 9	18 9	—
" " Converted Pref.	18 10½	18 10½	—
" " 4½% New Debs.	£93¾	£93¾	+ 2 6
General Thea. Pref.	12 4½	12 4½	—
" " 6½% 1st Mort. Deb.	£97½	£97½	+ 20
Ldn & South Super Cin. 2 Ord.	3	3	—
Mdme Tussauds 1 – Def.	2 6	2 6	—
" " £1 Cum. Pref. Ord.	25 6	25 6	—
" " 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Mos' Empires £1 Ord.	7 10½	9 4½	+ 1 6
" " £1 Cum. Pref.	8 1½	9 4½	+ 1 3
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£64½	£64½	—
P.C.T. Ord. 10 –	18 9	18 9	—
" 7½% Ptg. Pf. Ord.	22 9	22 6	– 3
" Cum "A" Pref. £1	26 6	26 10½	+ 4½
" " "B"	24 6	24 9	+ 3
" 6% 1st Mort. Deb.	£105½	£105½	—
" Const. 7% Pref.	22 6	22 7½	+ 1½
Stoll P.T. Corp.	3 3	3 3	—
United P. Thea. 10% Pref. Ord.	– 3	– 3	—
" " 7% 1st Mort. Deb.	£53½	£53½	—

£1 Shares unless otherwise stated. *Nominal.

MEN AND MOVEMENTS

Harry Crull Leaving the Empire—R. Sowden to Manage the Troxy—G-B's Plymouth Appointment—Presentation to Gordon Smith

Harry Crull, who took over the management of the Empire, Leicester Square, London, at the latter end of last year, finds it necessary to return to America owing to the illness of his wife. During his stay at the Empire Mr. Crull has been a very popular "chief," and has made many friends, who will be sorry to hear of his departure. He will be succeeded by Charles Raymond, formerly acting manager of the Empire and now manager of M-G-M's theatre at Johannesburg, South Africa. Mr. Raymond will take charge about the middle of September.

H. CRULL

Reg. Sowden, who has been in charge of the Metropole, Victoria, S.W., since its opening, has been appointed to a similar position at the Hyams Bros.' new house, the Troxy, Stepney. Prior to joining the Hyams, Mr. Sowden was at the Regal, Marble Arch, and formerly at the Tivoli, Strand. During his régime at Victoria he has acquired a reputation for "cornering" the personal appearance on the Metropole stage of film stars and celebrities. He is pardonably proud of the fact that a greater number of "personal appearances" has been made during his management than at any other kinema over a similar period.

F. C. Lander, of the Grand, Edgware Road, W., succeeds Mr. Sowden at the Metropole. So far as kinema management is concerned, this is only his second appointment, but during his comparatively short time in the business he has proved himself a capable acquisition, both managerially and in "live" showmanship. He had a distinguished career in the R.A.F. and retired with the rank of squadron-leader. He made his first flight, at Brooklands, in 1910.

L. Louis, of Greenwich Hippodrome, has been transferred to the new Granada, Hove, controlled by the same owners, Mistlin and Lee. In his new sphere, Mr. Louis will have full opportunities for developing his flair for stage work; it being proposed to favour a kine-variety policy at the Hove house.

Percy Burns has been appointed assistant manager of the Regent, King's Cross, N. Although he is not yet in his twenties, he has had considerable experience, and for some time was in the offices of the Victor Sheridan and Sam Berney circuits. His managerial experience was gained at the Grand, Clapham, and Camberwell Empire, in the capacity of assistant. At the Regent he will work with his brother, Samuel Burns, who was formerly at the Leicester Square Theatre. Another brother, E. Burns, controls, for A.B.C., the Commodore, Southsea.

W. G. Cornell, who has been appointed manager of the Gaumont Palace, Plymouth, in succession to R. E. Eady, has had wide experience of the exhibition side of the kinema business in Australia, where he formerly controlled many of the General Theatre Corporation's houses. He returned to England only in March last, when he joined Gaumont-British, and has since been acting as relief manager at the principal West End of London theatres belonging to the corporation.

Coun. W. Bonwick, the proprietor of the Criterion Theatre, Gosport, has had to undergo an operation in a local nursing home but he has made satisfactory progress and is now convalescing at his own home. Coun. Bonwick has been one of the pioneers of the kinema industry in South Hants, and he is also the managing director of the Fareham and District Entertainments, Ltd., and of the Gosport Theatre Co., Ltd. He has the best wishes of his many friends in the Trade as well as in Gosport for a quick and effective recovery.

Leslie Collumbine, who is now at liberty following the compulsory closing of the Hippodrome, Wombwell, is one of the best known and most enterprising managers in South Yorkshire. Although only 33 years of age, Mr. Collumbine has been associated with the Industry close on 23 years, commencing as a rewind boy at the age of ten. Since then he has had experience of every branch of the Industry—operator, technician and manager.

A. E. Barnes, after acting as manager of the Empire Theatre at Sunderland for 20 years, has resigned that position following the reorganisation of the company. Mr. Barnes, a London man, had a comprehensive experience of theatres before going to Sunderland, where he has gained kinema knowledge since the Empire went over to pictures.

Sydney H. Jones, who joined the Midland Area Supervisor's staff of A.B.C. in February, 1932, as publicity specialist and exploiteer, is leaving the company to take up a position with the well-known firm of theatrical printers in Birmingham, Parkes and Mainwaring, Ltd., in charge of their publicity department. Originally on the publicity staff of Wardour Films, Mr. Jones—since his advent to Birmingham—has been concerned with the publicity and exploitation for the whole of the A.B.C. area, designing display material and originating live ideas with regard to Press and printed publicity, and managers in the Midlands will be interested to know that his services will be available to them in a consultant and practical capacity in all matters relating to publicity and exploitation as part of Messrs. Parkes and Mainwaring's efficient service. Mr. Jones takes up his new post on September 11 next.

W. Gordon Smith, on leaving the Picturedrome, Macclesfield, to take over the general management of the Lido and Pyramid, Sale, was given a grand benefit performance and was the recipient of a number of gifts from staff and patrons. The Mayor of Macclesfield, Coun. E. Lomas, on behalf of the patrons, presented Mr. Smith with a grandmother clock suitably inscribed, a silver tea set, a travelling companion set, pewter coffee set, and an electric desk lamp from the staff, also a solid silver cigarette case from admirers.

In making the presentation the Mayor paid tribute to Mr. Smith's managerial qualifications and wished him every success in his new appointment. Mrs. W. Gordon Smith was also presented with a bouquet and many articles of Macclesfield silk.

A. Fried, the musical director of the Queen's Kinema, Bayswater, and the New Palace, Kensal Rise, who was involved in a serious motor-car accident, has resumed duties. He is still suffering from the effects of the accident, and carries his arm, fortunately the left, in a sling. On his initial appearances at the two houses, Mr. Fried was accorded a warm ovation on his return.

A. W. Arkell, of the King George Kinema, Farncombe, Godalming, owned by County Kinemas, Ltd., has been appointed manager of the company's newly opened Regal, at Canterbury.

The many friends of **A. C. Bate** will be interested to hear that he has been appointed assistant manager of Paramount's London branch.

COLUMBIA PUBLICITY CHIEF

KESSLER HOWES TAKES OVER

FINAL arrangements for the full organisation of the man power to operate Columbia Pictures Corporation as a British unit are now nearing completion. We were able to announce the bare fact of the enlistment of **H. F. Kessler Howes** last week as publicity director, and news of his appointment has given considerable pleasure to all his friends in the Trade—and they are many. "Kess" needs no introduction to *Kine.* readers, for they knew him for several years as our exploitation specialist and shared our regret when pressure of other business caused him to relinquish this particular claim on his energies. As an old showman—he was Albany Ward's right-hand man in days gone by, and subsequently ran successfully a show at Southend—he is admirably qualified for his present post, in which he will concentrate on exploitation of the Columbia offerings. In the renting field he has acted as a highly efficient liaison officer between the distributor and his clients, from the days when the Goldwyn company dominated Great Newport Street.

KESSLER HOWES

Many good fights came his way in subsequent years; First National, F.B.O., B.T.-H., and most recently Eric Hakim (as renter and exhibitor) claimed his services. In joining up with Columbia he will take up a product with which he is fully acquainted, for nobody did more than he to make this organisation's output familiar to the exhibitors and the public when it was distributed from Soho Square.

A.B.F.D. SALES STAFF

B. HENRY APPOINTMENT

B. Henry, recently appointed general manager of Associated British Film Distributors, Ltd., returned to that firm's Waterloo Place headquarters over the week-end, following a tour of inspection in the North.

The A.B.F.D. chief announces several changes in territorial personnel. Yorkshire and its accompanying territory is now in charge of I. Davis, with A. Marks working out of the A.B.F.D. Leeds office. Messrs. Davis and Marks are well-known from their long and successful team work with Ideal.

Another appointment of the tour is that of J. Glick as manager at Newcastle, in charge of the four Northern Counties. Mr. Glick was formerly with First National and with Sterling Films.

After a few days at head office he will resume his tour, visiting further branches in the process of consolidating the organisation.

PARAMOUNT PROMOTION

William H. Wright, assistant to A. M. Botsford at the Paramount studios, has been promoted to the post of assistant to B. P. Schulberg. For the past three years, Wright, former exploitation and publicity man, has served as release title editor and assistant to various executives at Paramount. Richard H. Diggs, Jun., secretary of the editorial board, will assume Wright's former duties.

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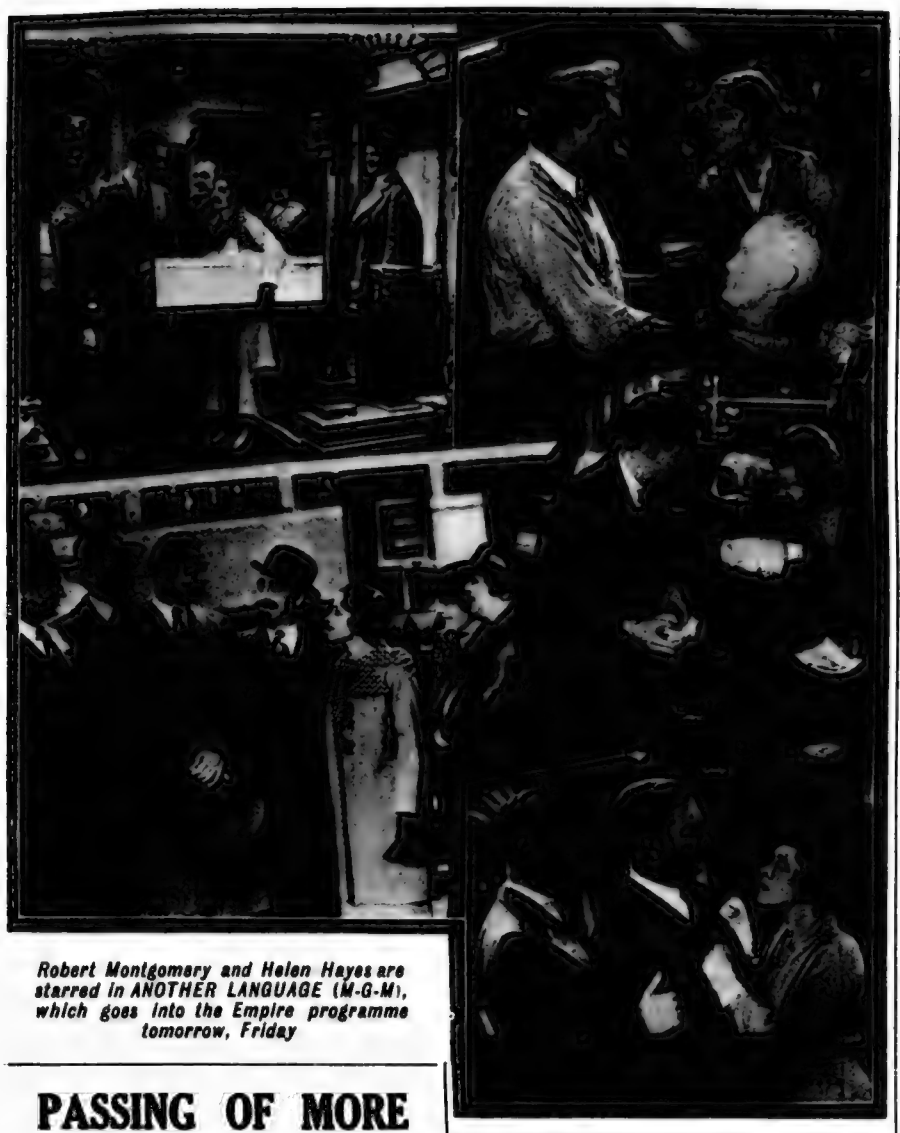
FROM THE NEW RADIO LIST

Of the new group of eight Radio pictures shortly to be Trade shown, we reproduce typical scenes from four. 1, 2 and 3 are from FLYING CIRCUS, the air romance with Ralph Bellamy as lead ; 4 and 5, DOUBLE HARNESS, in which Ann Harding and William Powell co-star ; 6 and 7 are from the Edgar Wallace thriller, BEFORE DAWN, in the cast of which are Warner Oland, Stuart Erwin and Dudley Digges ; 8 and 9 represent NO MARRIAGE TIES with Richard Dix and Elizabeth Allan



Robert Montgomery and Helen Hayes are starred in ANOTHER LANGUAGE (M-G-M), which goes into the Empire programme tomorrow, Friday

PASSING OF MORE PIONEERS

Deaths of W. Rasbach and A. V. Branford

WILLIAM HENRY RASBACH, who has just died at Gloucester, at the age of 56, was one of the pioneer exhibitors in the West of England. He became interested in the business when it was in its early stages ,and in partnership with a Mr. Kiddle built the first kinema in Gloucester. This was the City Kinema, and after running for some years it was demolished just before the war and a new house, the Hippodrome, erected on the site.

A few years after he had opened the City Kinema, Mr. Rasbach built the Empire at Stroud. In 1922 his connection with his original holdings ceased, but he became associated with Eric Hakim and acted for Cinema House, Ltd., who own the King's, Picturedrome and Empire, at Gloucester, and for Electric Theatres (1908), Ltd., owners of the Theatre de Luxe in the same city.

Mr. Rasbach had a number of other interests, he was a director of a motor company and dog-racing track company. For some years he was a member of the Gloucester City Council, and at the time of his death was general manager of the Plough Hotel, Cheltenham.

Passing of A. V. Branford

It is with regret that we record the death of A. V. Branford, lessee of Queen's Kinema, Whitehaven, who died on the night of August 23, following a heart attack. Aged 53, he was a pioneer of the kinema Industry and at one time leased kinemas in Cumberland, Cheshire, Lancashire, Staffordshire, Durham and Kent. At the time of his death he had interests in three kinemas.

The interment took place at South Shields on Monday, and was attended by a large number of exhibitors' and renters' representatives, and the Northern C.E.A. was represented among the many floral tributes

Death of Sheringham Manager

Will Lloyd, for some years general manager of the Sheringham Town Hall Picturedrome, who died suddenly on August 21, was a regular and useful attendant at branch meetings of the C.E.A. and was extremely popular in local Trade circles. He leaves a widow and one daughter.

At the funeral, on August 24, members of the British Legion formed a guard of honour, and a large assembly bore testimony to the esteem in which Mr. Lloyd was held.

Prior to joining the Trade, he toured in various bands, subsequent to his career as cornet player in the band of the Norfolk Regiment. He was for some time with Percy Honri's "Concordia."

Chesterfield Exhibitor's Sudden Death

It is with regret we announce the death of Ald. Herbert Jowit Watson, J.P., of Chesterfield, which took place suddenly on Monday. Ald. Watson, who was 50 years of age, was a former Mayor of Chesterfield.

He was at business as usual on Monday morning, but was taken ill and died shortly after being conveyed home.

Ald. Watson was a director and secretary of the Chesterfield Picture House and well known in exhibiting circles.

STAR, CARLISLE, LEASE

Graves' Cinemas, Ltd., of Maryport and Workington, have secured a lease on the Star Cinema, Carlisle. The present proprietress, Mrs. Gould, acting on medical advice, contemplates a holiday abroad. Mrs. Gould's husband started the second kinema at Carlisle.

ARCHITECT'S OWN KINEMA

E. S. GRAY ACQUIRES COLISEUM, LITHERLAND

COLISEUM Picture House, Litherland, near Liverpool, has been taken over by E. S. Gray, partner in the firm of Gray and Evans, architects, of Liverpool. Booking arrangements are in the hands of Regent Enterprises, Ltd., of Stanley Street, Liverpool. Messrs. Gray and Evans are well-known kinema architects, and were responsible for the drawings of the Rialto, Bebington, which opened about a month ago.

The Coliseum is one of the largest theatres in the north end of the Liverpool district, and has accommodation for nearly 1,600 persons.

In the last balance-sheet of the Coliseum (Litherland), Ltd., issued in February, 1933, the capital of the company was given as £22,000, and the value of freehold land and buildings (at cost, as per previous account) £36,735, and furniture and fittings (less depreciation) £2,943.

OFFER FOR GUILDFORD THEATRE

SYNDICATE'S CONVERSION PROPOSAL

Although no official statement is yet forthcoming, the *Kine.* learns that the Guildford and District Co-operative Society, which recently purchased a large block of buildings in Guildford, including the Theatre Royal, for £29,000, has been approached with a view to the theatre site or buildings being utilised for a super kinema.

R. C. Jennings, a prominent local tradesman, admits that, on behalf of a syndicate, he has opened negotiations with the society, with a view to the property being converted and run as a super kinema, but added that he was not at liberty at the moment to disclose the identity of the syndicate.

WAGES DEADLOCK IN IRELAND

DEMAND FOR CUTS DROPPED

But Union Wants Further Concessions

THERE is complete deadlock in the matter of a new wages agreement between the owners of kinemas and the Kinemas and Theatres Branch of the Irish Transport and General Workers. The employers have dropped their demand for a 10 per cent. cut. In fact, they are quite willing to waive it altogether and to agree to the continuance of the existing agreement, but the members of the union are adamant. They are demanding still further concessions in their conditions, and these the employers will not agree to. Hence the deadlock.

Studio Plan Hangs Fire

It is taking quite a long time for optimists to realise that there is little or no chance of people in the Free State putting up the necessary large sum of money to start film studios, or even a unit of one, but Internationale Eidiphon are still hopeful that at some time in the future they may be able to secure the support for their project. Two Eidiphon films are ready for the English-speaking market, and it will be interesting to see what support for their work is likely to come from Ireland. They are offering the films at £1,000 each for the Irish rights, plus 50 per cent. after that outlay has been recovered.

Regal, Ringsend, Progress

It is pleasing to hear that the Regal, Ringsend, Dublin, is turning out a success under the directorship of Billy James and Whittle, of Londonderry. Hopes are held that business will continue to be good and that the hall will no longer be regarded as a "white elephant."

Dublin De Luxe Alterations

A large sum, stated to be at least in the region of £10,000, is to be spent on structural and other alterations to the Theatre De Luxe, Dublin. This is the second-run house of the kinemas under the control of M. Elliman.

The Lyceum, Mary Street, Dublin, which has been closed down in view of poor business, may not reopen for some time yet.

Godfrey Mack's Appointment

In place of "Chick" Ellis, who has been transferred from Dublin to Birmingham by Warner Bros., Godfrey Nash, his first lieutenant, has been appointed. This plan of appointing a home man to a home position instead of bringing strangers in is an excellent one, for the home men know the territory and the exhibitors. Anyhow, cordial congratulations to Godfrey, who certainly is known North and South, and is popular with all sections.

BIG SONG CAMPAIGN

"MOONLIGHT AND MELODY" TUNES

Following an arrangement between Universal and Messrs. Chappell, the music publishers, "Moonlight and Melody," Laemmle's big new musical production, is to receive the greatest song and music campaign ever given to a picture in the British Isles.

There are eight big song numbers in the picture, and these will be published by Chappells to synchronise with the public presentation of the film.

The songs concerned are "Dusty Shoes," "There's a Little Bit of You in Every Love Song," "Are You Making Any Money?," "Ah, But Is It Love?," "Gotta Get Up and Go To Work," "Moonlight and Pretzels," "Let's Make Love Like the Crocodiles" and "Baby in Your Hat."

TIME FOR ACTION

Excellent publicity is being given the six new action pictures distributed by Pathé by the issue of an attractively designed folder containing loose leaflets with story, cast and Trade Press criticisms of each picture. This folder claims attention with its bright red cover, on which the wording "Time for Action!" appears in black-and-white lettering. It is a smart piece of publicity which cannot fail to interest the exhibitor in these pictures.

A scene from MIDNIGHT CLUB (Paramount), featuring Clive Brook and Alison Skipworth, which is now showing at the Plaza

NEWS FROM ALL QUARTERS

"Cavalcade" at Southend — Notts Building Dispute Settled

Little Johnny Backhouse, son of J. J. Backhouse, the Southend Kursaal manager, was a prize-winner in the Tiny Tots Parade, held in connection with the Southend Carnival

For seven days not a seat empty, and thousands turned away, was Frank Baker's experience of his first showing of "Cavalcade" at the Strand, Southend. Its first showing in Essex was so profitable that Baker has booked a return visit for a few weeks hence. Already J. J. Backhouse, of the Kursaal, where "Cavalcade" will be subsequently shown, is receiving bookings.

A feature of most of the Southend kinemas this week is the film of the Southend carnival taken by the Southend Kursaal.

The Langley Cinema, which closed on May 29 for rebuilding, is to reopen as a super house under the title of the Regent on September 4. In the conversion scheme a balcony and large waiting foyer with café accommodation has been included.

By arrangement with the proprietors of the Northfield Cinema, a special show of the Austin film was given at this kinema last week to 900 Austin motor agents. This film will feature in the usual house programme at an early date.

Clay Cross Improvements

The Hippodrome, Clay Cross, Derbyshire, has been closed temporarily for the carrying out of an improvements and renovation scheme.

Employees of the halls controlled by the Hewitson Circuit held their annual outing on Sunday, when a large party visited Blackpool.

Among the recent properties which have been disposed of by Messrs. Harris and Gillow, kinema agents, of Wardour Street, are:—The Pavilion, Tottenham; the Picardy, Harlesden; and the Corner, Tottenham.

Laura La Plante in her first British production, HER IMAGINARY LOVER, which has just been completed at Teddington for F.N.

Ald. S. Morris, of Doncaster, on Thursday entertained over 1,000 unemployed men. He first provided his guests with a substantial tea at the Doncaster Corn Exchange. Afterwards they went to Beechfield, where various amusements and dancing were provided.

Alcester P.H. Renamed

The Alcester Picture House, Alcester, which has been acquired by W. and E. D. J. Bolas from W. Parker has been renamed the Regent Cinema.

Charged with breaking and entering the Pavilion of the Corona Cinema Co., Great Crosby, and stealing property valued at £6, two young men, John J. Hopley and Frederick Smith, at Preston Sessions, were sent to Borstal for three years. Other charges were taken into consideration.

After a strike, which began with the bricklayers and spread to every section on the building of the new Ritz super kinema in the heart of Nottingham—and which lasted a week—the dispute has been settled and work is being vigorously pushed forward in the hope of opening in November.

Kingston Electricity Rates

The Kingston Corporation Electricity Committee has considered the question of the adoption of a two-part tariff and also letters from the Kingshot Syndicate in respect of the Empire Theatre, and the proprietors of four kinemas asking for reduced charges for supply.

The committee decided to interview the electricity commissioners regarding the two-part tariff and to subsequently interview the theatre and kinema proprietors.

Radio's

"PADDY, THE NEXT BEST THING"

Janet Gaynor and Warner Baxter lead a strong supporting cast in PADDY, THE NEXT BEST THING, which is being Trade shown by Fox this (Thursday) evening at the Cambridge Theatre, at 8.30. p.m.

Magda Schneider in GOING GAY, the new Sterling production

RADIO'S BIG EIGHT

New Trade Show Session

CELEBRATING, incidentally, the release week of "King Kong," the year's biggest money-maker, Radio opens a new session of Trade shows on Tuesday, September 12, showing two pictures a day from Tuesday to Friday inclusive.

Star names are a big feature of this group, including, as it does, Ann Harding and William Powell. They are teamed together for the first time but, Radio assures us, by no means for the last. There are also Richard Dix, our own Elizabeth Allan, Fay ("King Kong") Wray, Doris Kenyon, Stuart Erwin, Frances Dee, William Gargan, Warner Oland, Jack La Rue, George Stone, Ralph Bellamy, Bruce Cabot, Tom Keene, John Stuart and Marie Ney.

First will be shown on Tuesday, September 12, at the Cambridge Theatre, at 11 a.m., "Cross Fire," a boxing-cum-Western drama, with Tom Keene and Betty Furness, while at the same theatre, at 3 o'clock, there will be screened what is promised as a sensational exposure of the methods of the big share pushers. This picture, so far untitled, has George Stone as the barber who becomes such a factor in share pushing, and Fay Wray as the girl who finally brings his downfall.

An Air Thriller

On Wednesday, at the Prince Edward Theatre, at 3 p.m., "The Flying Circus' will be shown. Featuring Bruce Cabot, Arline Judge, Ralph Bellamy and Eric Linden, this picture deals dramatically with the lives and loves of the men who perform in travelling air circuses.

The evening, at 8.45, at the same venue affords the *pièce de résistance*, Ann Harding and William Powell co-starred for the first time. "Double Harness" is the vehicle, and it is a romantic story of a temporary marriage. Seats will be numbered and reserved and allotted by invitation only.

Again at the Prince Edward Theatre on Thursday, September 14, at 3 p.m., there will be shown "No Marriage Ties," in which Richard Dix is supported by Elizabeth Allan, Doris Kenyon and Allan Dinehart in a story of an advertising man who fooled all the women all the time in business, but failed when he tried to fool two women at the same time in private life.

One From Twickenham

Thursday evening, at 8.45, at the Prince Edward Theatre, will see the new Julius Hagen production for Radio, "Home, Sweet Home." Directed by George A. Cooper from an original story of his own, this appealing domestic drama is declared to be one of the best efforts of the Twickenham studios to date, and boasts a strong cast, including John Stuart, Marie Ney, Sydney Fairbrother and Richard Cooper.

Friday will hold two shows, both at the Cambridge Theatre. The first at 11 a.m. is "Before Dawn," the last mystery thriller written by Edgar Wallace. Stuart Erwin, Warner Oland and Dorothy Wilson head a strong cast. At 3 p.m., the week ends on a strong note with "Evidence in Camera," dealing at swift pace with the thrill, romance and dangers faced by news cameramen. The cast includes William Gargan, Frances Dee, Jack La Rue and Ralph Bellamy.

B.I.P. STARS AT WEDDING

Frank Ridge, manager of the Scala Cinema, Evesham, was married by special licence at St. Paul's Church, Cliftonville, on Saturday to Miss Kathleen Joyce Farmer, of Evesham. Mr. Ridge, who has been staying at Cliftonville recuperating from the effects of an operation, has been associated with the Industry for over a quarter of a century. Two well-known film stars—personal friends of Mr. Ridge—Leslie Fuller and Gene Gerrard, were present at the ceremony.

Hull Manager Married

W. J. Fishleigh, manager of the Rialto Kinema, Hull, was married to Miss E. J. Delorne, of Balham, London, last Thursday, August 24. The ceremony took place in London and was attended by members of the Trade—the bride's uncle being E. Delorne, of the New Regal Kinema, St. Leonard's-on-Sea.

H. B. WARNER AS SORRELL FOR B. & D.

Leaving for London Immediately

WORLD RELEASE BY U.A.

HERBERT WILCOX announced some weeks ago that B. and D. are to make a talkie version of "Sorrell and Son," Warwick Deeping's famous best seller.

The part of Sorrell will be played by H. B. Warner, who was the original Sorrell of the silent film. Mr. Warner is leaving for London on the first available boat upon the termination to-morrow of his present arrangement with M-G-M. He is the son of the late Charles Warner, favourite of the last generation of theatregoers.

The film goes into production on September 11, under the direction of Jack Raymond. Exteriors will be shot in Worcestershire and Warwickshire.

Warwick Deeping himself is taking an active interest in the scenario, which is being written by Lydia Hayward.

The picture has been guaranteed world release by United Artists, and its American release has been fixed for January, three months prior to its general exhibition in Great Britain, this constituting a record for any British film.

"THE RED ENSIGN"
Fine Cast Assembled

At Shepherd's Bush Studios, "The Red Ensign," the picture that will tell the drama of present-day shipbuilding yards, is now in production.

It is the story of one man's effort to set the yards on their feet. Michael Powell, who also directs the picture, Jerome Jackson and L. du Garde Peach, who are responsible for the story and the scenario, have taken a constructive line.

The film will be made against a grim background of poverty and unemployment in the yards, with its romantic element.

Scenes in shipping offices are now being shot. The walls are hung with reproductions of earlier ocean greyhounds, sister ships of the *Cutty Sark*.

Nowhere else does the tradition linger so strongly of the great old days as in the shipbuilding offices of firms with long and honourable service, and in this picture the director is seeking to recreate in modern perspective the sense of Great Britain's capacity both in skill and aspiration to return to the glory of those days.

The unit, if negotiations can be successfully completed, will work in shipbuilding yards, not only on the Clyde, but in other ports, including some of the repairing docks of London.

The cast includes Leslie Banks, Carol Goodner, Frank Vosper, Campbell Gullan, Henry Oscar, Fewlass Llewellyn, Frederick Piper, Henry Caine, William Holles, James Knight, Percy Parsons, Donald Calthrop, Alfred Drayton and Hay Plumb. Leslie Rowson is cameraman.

FORDE PREPARING
"Jack Ahoy"

At Shepherd's Bush also another story of ships will soon be in the making. This will be Jack Hulbert's next star picture, directed by Walter Forde.

The story will show Jack, the descendant of a long line of Admirals, enlisted in the Navy, but not as an officer. He prefers the spirit and life of a rating. Adventures of all kinds take him far afield, even to the pirate-infested China seas, and his life is further complicated by his tender passion for the Admiral's daughter.

A BULKY RECRUIT
For "Aunt Sally"

Beginnings have been made on "Aunt Sally," the next picture to star Cicely Courtneidge. It is under the direction of Tim Whelan.

Sally is a young woman who, after a strategic defeat of a group of gangsters, achieves her ambitions as a singer in cabaret

The manager of the cabaret is played by Sam Hardy, especially imported from Hollywood. As his assistant he will have Tubby Cippin, a young man 18 years of age and 17 stone in weight who, up to the date of his signing a contract for this picture served in the poster department at Film House.

He was discovered by Michael Balcon and Tim Whelan in an amateur performance of "London Wall," and hails from Stepney.

The principals of "Aunt Sally" also include Cicely Courtneidge, Phyllis Clare, Billy Milton, Naldo Trio, Ben Weldon, Marguerite Allan, Hartley Power, Glennis Lorimer, Pamela Ostrer, Peggy Simpson.

TRIANGLE LOVE PLOT
"Paris in Spring"

Under the direction of Albert de Courville, "Paris in Spring" will shortly go into production at Shepherd's Bush.

The story combines tragedy and comedy in almost equal measure, on the problem of the modern girl who now tends to put ambition before sentiment, with two young men in love with her.

Guy Bolton, who was responsible for "The Love Parade," has written the scenario, and the music will be by Spoliansky.

The French locale is retained, and the success of the picture will depend very largely on the treatment of French psychology, with its wit and satire. This responsibility falls into the hands of Albert de Courville.

Julie Suedo who has just finished COMMISSIONAIRE at Cricklewood for M-G-M

British Studio News

By P. L. Mannock

DEAN UNIT DUE
"The Constant Nymph"

"The Constant Nymph" unit, under the direction of Basil Dean, will shortly be returning from the Austrian Tyrol to Shepherd's Bush.

Bad weather has been holding up operations. I hear great things of Victoria Hopper, the new Tessa. The cast comprises Brian Ahern, Peggy Blythe, Athole Stewart, Fritz Schulz, Jim Gerald, Mary Clare, Leonora Corbett, Jane Baxter, Jane Cornell, Beryl Laverick, Tony de Lungo.

"FOR LOVE OF YOU"
Sterling Windsor Progress

Production on the Windsor-Sterling series continues apace. The first one, "Going Gay," is now in the editing stage. The second, which will be called "For Love of You," is already in an advanced stage.

Carmine Gallone, the Italian director, is feeling very much at home at Boreham Wood, since the action is set in Venice.

R. Holmes Paul, the art director, has designed an open-air ballroom with graceful arches, blossoming flowers and shady balconies, illuminated by festoons of lights.

Against this background Gallone has staged a brilliant fancy dress ball, with several hundreds of extras clad in costumes of every type and hue.

The cameraman is W. Goldberger.

In addition to the operatic excerpts, a number, "For Love of You," has been specially written by Franz Vienna, godson of Franz Lehar, for the film and for Franco Foresta.

The comedy scenes are played by Arthur Riscoe (he is a bearded Viking in one sequence) and Naunton Wayne (a Turk complete with fez).

Diana Napier is the flirtatious wife of the jealous operatic star.

DOROTHY BOUCHIER
Now Free-Lancing

I learn that Dorothy Bouchier, leading lady of "The Blue Danube," "King's Cup," and other B. and D. successes, has terminated her contract with Herbert Wilcox.

She is now free-lancing, and I expect to find her in new parts very shortly.

"MAROONED"
A Breath of the Briny

A breath of the briny has been introduced into the Beaconsfield studios by the fishermen, coastguards and other typical inhabitants of a seacoast town who are playing in the current British Lion production, "Marooned."

Edmund Gwenn is acting the leading rôle in this film, which has been written by Michael Barringer. Supporting Edmund Gwenn are Viola Lyel, Iris March, Victor Garland, Wally Patch, Hal Walters, and Griffith Humphreys.

"Marooned" is a dramatic story of the sea, and a number of the sequences take place in a lighthouse. The locale Mr. Barringer had in mind when writing the story was the famous Longships lighthouse off Land's End. Although only a mile and a quarter from the shore, the changing currents at times make it impossible to effect relief and sometimes the lighthouse keepers have been marooned for seventeen weeks.

Leslie Hiscott is directing "Marooned," which will be released by Fox Films.

Shepherds Bush Studios Busy

CICELY COURTNEIDGE NEXT

TEDDINGTON'S FLIGHT FILM
John Stuart in "The Blue Army"

The spectacular aviation drama which has been slated for production for some weeks past has now been embarked upon at the Warner Bros. First National studios at Teddington under the title of "The Blue Army."

John Stuart has been assigned the starring rôle in the picture, which is to contain many spectacular aviation scenes showing flying feats on the grand scale.

Much of the action takes place within the confines of a great Italian air base, and every effort is being made to ensure that these are as authentic as possible.

George King, responsible for a number of recent Teddington productions, and John Drumery are directorially engaged on the shooting.

"KONGO RAID"
Unit Departs this Week

A film expeditionary unit left London this week for African locations for "Kongo Raid."

This subject of London Film Productions is based on the late Edgar Wallace's "Sanders of the River." Joan Gardner is leading lady. Zoltan Korda is directing, and Congo natives and animals, including a buffalo herd stampede on a large scale.

Next week "Catherine of Russia," with Elizabeth Bergner and Douglas Fairbanks, Junr., starts at Elstree under Alexander Korda's direction.

AT WHITEHALL PALACE
Charles II.

Work has centred around the Withdrawing Room in Charles II's Palace at Whitehall this week in the "Colonel Blood" production at Sound City. The Duke of Ormonde, gouty, heavy-jawed and unpleasant, and his son, Ossery, who has fought a duel with Blood, were prominent in the action.

At tables nearby the ladies and gentlemen of the Court were playing cards and throwing dice. Their costumes were a sight of rare beauty and colour in many hues of reds and blues, greens and browns, gold and silver, with ladies, with their hair in ringlets and in daring decolleté.

Captain Blood (Frank Cellier) had a dramatic gambling scene in which loaded dice were involved.

"THE 'K' FORMULA"
Malayan Friends Meet in Fox Picture

Frank Atkinson, who returned from America last week after a long absence, is now at work on a Fox British picture, "The 'K' Formula," based on Michael Barringer's original story, "The Perfect Flaw," and directed by Albert Parker at the A.T.P. studios, Ealing.

Gordon Wong Wellesley, who for many years produced educational films in the Orient with native casts for the Malay States Government, is also working on "The 'K' Formula."

Incidentally, Wellesley first met Atkinson, the comedian of the cast, in the depths of the Malayan jungle. They recently came over from America in the same boat together, started on the job the day after they arrived in England and have been at work, almost non-stop, ever since

In the cast of "The 'K' Formula" are David Burnaby, Richard Bird, Frank Atkinson, Pat Paterson, Francis Sullivan, and Lawrence Anderson.

SYBIL SUTHERLAND
Leaves B.I.P.

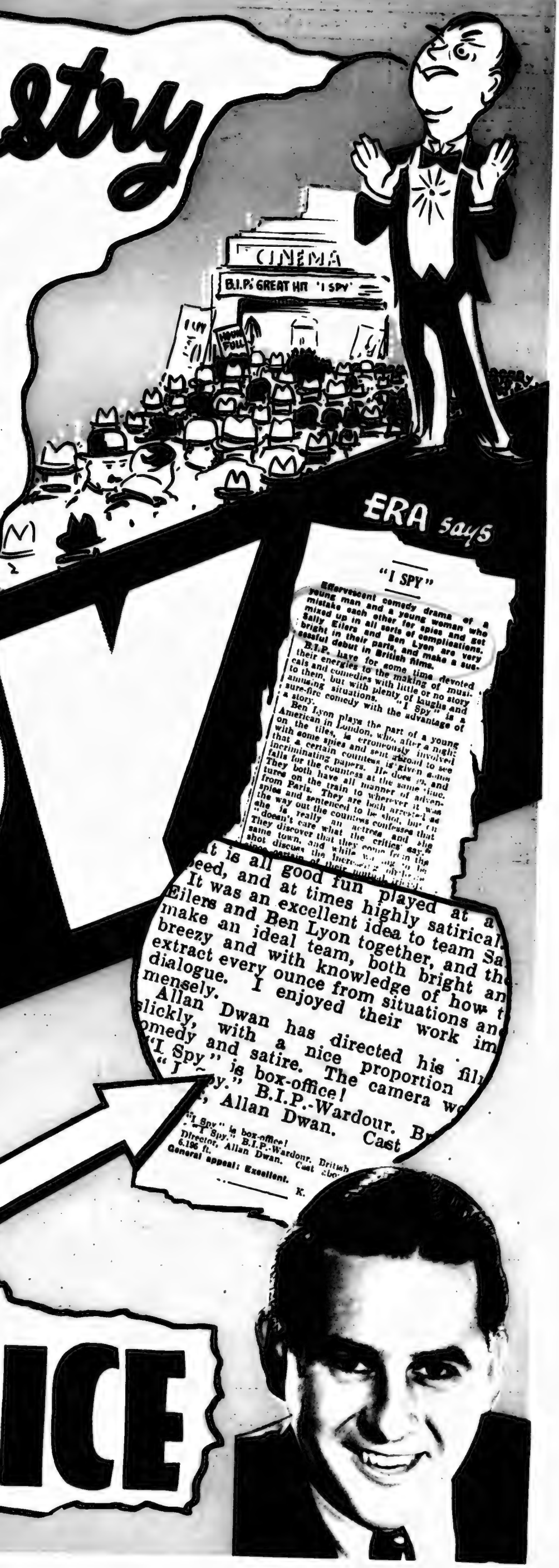
The many friends of Sybil Sutherland, who has been handling B.I.P.'s Elstree publicity for a longer spell than any of her predecessors, will regret her severance with the studio, in view of her tact, ability and popularity.

Knowing her excellent services, I have little doubt that her energies will shortly find a new outlet.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 5451-3

What t
ne
po
THE DAILY FILM RENTER
I Spy
Wardour (B.I.P.). Cert. —. 6,196 feet.
Stars: Sally Eilers, and Ben Lyon.
Director: Allan Dwan. February 26, 1934.
Hearty skit on espionage stories, with comedy development bearing little relation to reality. Hovering on borderline between straight comedy and farce, presents succession of slick gags allied to funny dialogue, moving speedily to "all's well that ends well" finale. Stars brilliant, supporting players extremely effective, direction good, with backgrounds and technical qualities excellent. Designed for the popular taste, a production offering good, solid entertainment.
THE CINEMA
NEWS AND PROPERTY GAZETTE
933.
"I SPY"
WARDOUR. BRITISH. 6,196 FEET. CERT. " " RELEASE: NOT FIXED.
DIRECTOR: Allan Dwan. LEADING PLAYERS: Ben Lyon, Sally Eilers, Harry Tate,
RECORDING SYSTEM: Ambiphone, sound on film. H. F. Maltby, Andrew Engelsman.
'Spy comedy drama. Breezy and adventurous story of young man's exploits in entanglement with spies and bid to save supposed Countess from execution. Buoyant direction and ingratiating portrayal ensure consistent interest and appeal in light-hearted material developed on effervescent lines with constant change of scene and varied incident in England, France, Ruritania, &c. Brightly timed gags on broad comedy lines with sprightly dialogue and winning romantics in comedy vein. Especially charming portrayal by Sally Eilers. Excellent photography but unequal sound. Very good light entertainment of general appeal.
There can be little argument that B.I.P. took a judicious step in casting the ingratiating Ben Lyon for the rôle of the complacently optimistic young adventurer whose exploits in a network of spies and plotters form the basis of this engaging comedy, for the Hollywood star's diverting and buoyant characterisation as the resourceful Wally is as delightful a specimen of its kind as has been seen for some time.
Such a bald outline of the narrative gives little account of the breeziness of its development, of Dwan's apt use of comedy gagging and Lyon's own winning portrayal. "I Spy" thus breezes along with cheerful gait taking its laughs out of the conventional spy melodrama alternating effervescent comedy with a dramatic punch or two in the lighter hearted tradition. Ben's adventures with the international gentry who speak in initials rather than names, his misfortunes with the pompous General in the Paris hotel, and his unsquashable romantics with the supposed Countess, actually Molly Malone an American actress "In spite of what the critics say"—are the soundest sort of fare to satisfy the fans, and it is beyond argument that "I Spy" will be voted entirely satisfying light entertainment by more than one type of audience. It is certainly a success for Elstree and for the Lyon-Eilers team.
Sally Eilers' Olga has all the poise and polish one would expect of that lady's characterisations whilst H. F. Maltby's Herr Doktor and Andrew Engelsman's Commandant are just exaggerated enough for this brand of comedy. Harry Tate appears at the outset, somewhat miscast as a plebeian taxi driver.
One asset of the picture is its settings which have a variety and change of scene which keep the interest and fascination, varying as they do between London, Paris hotels, Ruritanian fortresses, air ports and railroads. They are, too, photographed with commendable polish. Sound, on the contrary, is by no means above criticism.
A. F.
KINEMATOGRAPH WEEKLY—
I Spy
Wardour. British (U). Directed by Allan Dwan. Featuring Sally Eilers, Ben Lyon and H. F. Maltby. 6,220 feet.
Release date not fixed.
COMEDY, a burlesque of the espionage theme, lavishly presented and broadly treated. The humour is obvious and borders on the slapstick, but the enthusiasm with which it is dispensed by the featured players and the resourceful manner in which the producer pulls chestnuts out of the bag whenever the entertainment is in danger of flagging result in good, innocuous fun, skilfully tuned to the tastes of the masses. Good popular booking, with undeniable star pull.
Acting.—Ben Lyon is easy and likeable as Wally, and displays an infectious sense of humour. Sally Eilers is attractive as the pseudo Olga, and Harry Tate, H. F. Maltby, and Harold Warrender contribute amusing supporting studies.
Production.—The subject is a bright one for burlesque, and the producer, by avoiding subtlety and concentrating upon slapstick, makes a direct appeal to the masses. The boisterous fun is in good taste, and the gags, both the old ones and the new ones, are timed with an accuracy that compels laughter. Although the stars' talents are rather wasted in this type of entertainment, their experience, popularity and personality, are a distinct asset and help to raise the tone of the production. No money has been spared in order to secure humorous exaggeration, and the absurdly lavish presentation heightens the fun and is one of the picture's biggest assets. Designed for the masses, it has only to be delivered to achieve the desired results.
Sally EILERS
and
Ben LYON.
in
BIP
PICTURES PRE EMINENT
WARDOUR
BO

at this Industry needs is more pictures like I SPY



IT'S BOX-OFFICE

Laura La Plante's first British production, HER IMAGINARY LOVER, has just been completed at Warner's F.N. Studio, Teddington. Roland Culver and Emily Fitzroy are other featured players in the picture

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing September 4

London

Astoria.—"The Sign of the Cross" (Paramount).
Capitol.—"I Have Lived" (Gaumont-Ideal).
Carlton.—"Bitter Sweet" (U.A.).
Coliseum. — "Damaged Lives" (D. Diamond).
Davis (Croydon).—"42nd Street" (Warner).
Dominion.—"Hell Below" (M-G-M).
Empire.—"Another Language" (M-G-M).
Marble Arch Pavilion. — "Cavalcade" (Fox).
New Gallery.—"Adorable" (Fox).
New Victoria.—"Sign of the Cross" (Paramount) and "Silk Express" (Gaumont-Ideal).
Plaza.—"Melody Cruise" (Radio) and "Supernatural" (Paramount).
Regal.—"Working Man" (Warner).
Stoll.—"42nd Street" (Warner) and "Our Betters" (Radio).
Tivoli.—"I Was a Spy" (W. and F.).

Birmingham

Forum.—"Cynara" (U.A.) and "Viennese Nights" (Wardour).
Futurist.—"The Sign of the Cross" (Paramount).
Gaumont Palace.—"Cavalcade" (Fox).
Scala.—"Radio Parade" (Wardour).
West End.—"Fra Diavolo" (M-G-M) and "Lucky Number" (Gaumont-Ideal).

Bradford

Regent.—"Girl Missing" (Warner) and "West of Singapore" (Butcher).
The Empire.—"Child of Manhattan" and "State Trooper" (U.A.).
Theatre Royal.—"Cynara" (U.A.).
The Savoy.—"No Man of Her Own" (Paramount) and "Leave It To Me" (Wardour).

Bristol

Empire.—"Hold Me Tight" (Fox) and "The Vampire Bat" (P.D.C.).
Hippodrome.—"Sign of the Cross" (Paramount).
King's.—"The Mystery of the Wax Museum" (Warner) and "Behind the Counter" (P.D.C.).
New Palace.—"Song of the Eagle" (Paramount) and "The Girl I Made" (M-G-M).
Regent.—"The Good Companions" (Gaumont-Ideal).
Stoll.—"No Man of Her Own" and "A Lady's Profession" (Paramount).
Triangle.—"Hold Me Tight" (Fox) and "The Vampire Bat" (P.D.C.).
Whiteladies.—"The Mystery of the Wax Museum" (Warner) and "Behind the Counter" (P.D.C.).

Edinburgh

Caley.—"The Keyhole" (Warner) and "Scarlet River" (Radio).
New Picture House.—"Cavalcade" (Fox).
New Victoria.—"Cavalcade" (Fox).
Palace.—"The Sign of the Cross" (Paramount).
Playhouse.—"The Sign of the Cross" (Paramount).
Rutland.—"Crime of the Century" (Paramount) and "Phantom Broadcast" (Pathé).
St. Andrew Square.—"Crime of the Century" (Paramount) and "Phantom Broadcast" (Pathé).
Synod Hall.—"Sweepings" (Radio) and "The Stickpin" (Fox).

Glasgow

Coliseum.—"Night of the Garter" (U.A.) and "Black Beauty" (Pathé).
Cranston's.—"Letting in the Sunshine" (Wardour).
Grand Central.—Mon.: "The Keyhole" and "Little Miss Nobody" (Warner); Thurs.: "Sailor's Luck" (Fox) and "Sister to Judas" (Butcher).
Green's Playhouse.—"Woman Accused" (Paramount) and "Diamond Trail" (Pathé).
La Scala.—"The White Sister" (M-G-M).
New Savoy.—"From Hell to Heaven" (Paramount) and "Phantom Broadcast" (Pathé).
Regal.—"Night of the Garter" (U.A.) and "Black Beauty" (Pathé).
Regent.—"The White Sister" (M-G-M).
The Picture House.—"Cavalcade" (Fox).

Leeds

Assembly Rooms.—"Leave It to Me" (Wardour) and "The Intruder" (Gaumont-Ideal).
Coliseum.—"Hell Below" (M-G-M).
Majestic.—"Cavalcade" (Fox).
Paramount.—"The Sign of the Cross" (Paramount).
Rialto.—"The Big Cage" (Universal) and "Cleaning Up" (British Lion).
Scala.—"Hell Below" (M-G-M).
Tower.—Mon., "Girl Missing" (Warner); Thurs., "Crime of the Century" (Paramount).

Liverpool

Forum.—"The Sign of the Cross" (Paramount).
Futurist.—"The Crime of the Century" (Paramount).
Palais de Luxe.—"The Blarney Stone" (W. and F.).
Prince of Wales.—"Ann Carver's Profession" (U.A.).
Rialto.—"Good Companions" (Gaumont-Ideal).
Royal Hippodrome.—"Good Companions" (Gaumont-Ideal).
Scala.—"The Great Jasper" (Radio).
Trocadero.—"Cavalcade" (Fox).

Newcastle

New Westgate.—"The Good Companions" (Gaumont-Ideal) and "Oliver Twist" (Pathé).
Paramount.—"The Sign of the Cross" (Paramount).
Pavilion.—"A Night in Cairo" (M-G-M).
Queen's Hall.—"Cavalcade" (Fox).
Stoll.—"King Kong" (Radio).

Sheffield

Albert Hall.—"Money for Speed" (U.A.) and "Shriek in the Night" (Gaumont-Ideal).
Central P.H.—"Radio Parade" (Wardour) and "French Leave" (Sterling).
Cinema House.—"No Man of Her Own" (Paramount).
Electra Palace.—"Madame Butterfly" (Paramount).
Hippodrome.—"Mystery of the Wax Museum" (Warner) and "Behind the Counter" (P.D.C.).
Regent P.H.—"Crime of the Century" (Paramount) and "Soldiers of the Storm" (U.A.).
Union Street.—"Blondie Johnson" and "Melody Maker" (First National).

FOX LOSES PATENT SUIT

JUDGE HOLDS NO INFRINGEMENT

Ever since the first production of talking pictures in America there have been threats of actions for infringing patents from the Fox-Triergon interests in the States.

The Tri-Ergan patents which had their origin with Hans Vogt, Joseph Massole and Joseph Engl in Berlin go back to the early 1900's. William Fox bought U.S. rights in 1920 and claimed them as basic, threatening all users of Western Electric, RCA and other apparatus builders with legal action.

Federal Judge Campbell has now ruled that the claims made in the Fox-Triergon suit against the Paramount Publix Corporation, charging defendants with patent infringement, are invalid.

Giving his decision, Judge Campbell stated:—

"Plaintiff recites at length what it contends are the advantages of the alleged invention, but it seems to me that it does not point to any advantage which does not apply to the prior art which I have considered, and some of the advantages recited by the plaintiff are not mentioned in the patent in suit.

"The cases cited by plaintiff to show validity do not seem to me to be in point.

"No commercial success is shown by the plaintiff, and the patentees made no real contribution to art. The success of the defendant, its licensor and its licensees is due to the many inventions of the Western Electric Co., without which success would have been impossible.

"The claims in suit of the patent in suit are invalid by reason of anticipation and lack of invention over the prior art.

"The patent is invalid.

"A decree may be entered in favour of the defendant against the plaintiff dismissing the bill of complaint on the merits with costs."

The patents had reference to (1) Method of producing sound and picture on separate film and afterwards marrying them on one film, and (2) the flywheel patent and the use of the photo-electric cell.

BIG NAMES FOR WARNERS

Leslie Howard, Pat O'Brien, Adolphe Menjou

ON LONG TERM CONTRACTS

MAX MILDER, managing director of Warner Brothers, informs us that Jack Warner has now given long-term contracts to three more important personalities, Leslie Howard, Adolphe Menjou and Pat O'Brien.

Leslie Howard, whose brilliant work in "Captured" was acclaimed at the recent Trade show, has never previously consented to sign a contract with any producing company for more than one picture, but his work in this story of the German prison camps proved to be so outstanding that he was persuaded by Jack Warner to sign up for a long term with Warner Brothers.

He has established himself to-day as one of our greatest romantic leads, and his services have been more in demand by the major producing units and their feminine stars than those of anybody else.

And Adolphe

There is no doubt that one of the most popular screen personalities of to-day is Adolphe Menjou, whose characterisation of the type of rôle he usually portrays is always impeccable, perfectly timed, and sincerely portrayed.

Jack Warner is taking particular care in the choice of stories which he will allot to Adolphe Menjou, so as to ensure that the popularity and vast following of fans which he now enjoys shall not only be consolidated, but greatly increased.

Pat O'Brien

Here is an actor who has never specialised in any one particular type of rôle, but whenever he has been called upon to portray various and different characters, he has always turned in a sterling performance.

He has played "tough guy" rôles in many pictures. He has characterised to perfection the type of American newspaper man which this country has come to regard as being the product of high-powered journalism in the States, and also, he has played the lead opposite many of the screen's best-known girl stars.

Having regard to the type of dynamic drama which Warner Brothers have been turning out for some time, there is no doubt that vehicles will be found for Pat O'Brien which will give him every opportunity of becoming one of the biggest box-office bets of to-day.

Great Star Line-up

Howard, Menjou and O'Brien join, therefore, company with a great line-up of male stellar personalities. There are already working under the Warner banner Paul Muni, who scored such a triumphant success in "I Am a Fugitive from a Chain Gang," and is now under long-term contract to Warner Brothers; James Cagney, one of the screen's most popular stars, whose most recent successes include "Hard to Handle," now playing on general release, and "Picture Snatcher," which is due for release on October 30; William Powell, the greatest artiste in the type of rôle which he has made famous in such outstanding pictures as "Lawyer Man," "One-Way Passage," "Jewel Robbery," and most recently, "Private Detective 62," presented to the Trade last week and due for general release in the New Year.

These names alone constitute a most important male star list, and it can easily be imagined that at the head of the cast in such fine pictures as Warner Brothers have been turning out so consistently for the past two years, they are set to create even greater prestige for themselves, and thereby greater patronage for every theatre which plays the box-office entertainment that will be made with them by Warner Brothers.

"We are determined," Max Milder concludes, "that every picture we are going to make shall be as great as the personalities we have signed under long-term contracts to appear in, and exhibitors can rest assured that each and every picture will receive the same unparalleled standard of production treatment for which Warner Brothers' pictures are famous, and so ensuring that one and all will be 100 per cent. profit-producing entertainment."

Julius Hagen has just installed the latest type RCA Photophone ribbon microphones at the Twickenham Film Studios.

Una O'Connor and Merle Tottenham in a scene from H. G. Wells' thriller, THE INVISIBLE MAN, shortly to be Trade shown by Universal

America To-day. — *By Phil*

CARL LAEMMLE ON TRADE REVIVAL

INDEPENDENTS BUSY

CARL LAEMMLE, SEN., president of Universal, who recently visited Hollywood, believes that motion picture business is due for a definite pick-up in September, and states that the general outlook is considered promising by those in the Industry.

Independents Busy

The Independent Motion Picture Producers' Association deny that a shortage of money has caused a slackening in production.

According to studio executives, ten features and one serial have been completed, and five more features will start production within the next fortnight.

Among the independent companies in production are Allied, Mascot, Larry Darmour, Mayfair, Trem Carr, Tover and Progressive.

Pantages Resumes

Alexander Pantages, who apparently retired from the motion picture field several years ago, is again in the limelight.

The Pantages Theatre Co. has leased the Orpheum Theatre in San Diego, and is negotiating for control of other theatres in California.

Reviving a Favourite

"Under Two Flags" was a favourite years ago in the days of the silents. Several companies put out films glorifying Ouida's heroine.

Universal plans a talkie version of the famous story of war, with Gloria Stuart essaying the rôle enacted years ago for Universal by Priscilla Dean.

Grateful Mexico

The RKO-Radio Pictures Corporation, to whom Dolores Del Rio is under contract, recently received a letter from the Association Nationalistica of Mexico, praising the company for securing the services of Dolores Del Rio, the charming Mexican star.

This Mexican company includes among its membership, all influential Mexicans from President Rodriques to many minor officials.

The Mexican company expresses the wish that Miss Dolores' films will cement cordial relations between the two American republics.

Tom Mix's Troubles

Tom Mix faces a judgment for $66,000, secured against him in Erie County, Pennsylvania. The award has been granted against Mix for breach of contract, while appearing with the Western Show Company.

Miss Sidney Replaced

Ann Dvorak, who left Warner Bros. and departed for a trip to Europe, is stated to be successor to Sylvia Sidney, who herself walked out of Paramount and went to Europe.

Meanwhile, Sylvia Sidney announces that she *may* return to Paramount.

NEW S. AFRICAN KINEMA

LOURENCO MARQUES OPENING

August 8 was a gala day in Lourenço Marques (Portuguese Colony) when the new Gil Vicente Cinema was opened by the Acting Governor-General. The old theatre occupying the same site was burnt down about two years ago.

The building has a fine appearance, and is equipped with the latest modern devices in talkie apparatus. The colour scheme is in blue and gold, and special attention has been given to the interior decorations, with comfortable seating for 1,250.

The film programme will come from the Johannesburg office of Metro-Goldwyn-Mayer (S.A.), Ltd., and it is also intended to screen Portuguese pictures. Fifteen Los Angeles film stars, including John Barrymore, sent a cable of good wishes. Carl Souin, South African director, and J. Hyman, manager of M-G-M (South Africa), went over by airplane for the ceremony.

Censoring of Objectionable Films

School Boards all over the country are joining in the agitation for a stricter censorship of films and posters. Uniform contention is that objectionable films with equally objectionable titles are detrimental to the young generation, and foster a taste that cannot do otherwise but prove harmful and a menace.

Stage versus Film

Present at a Cape Town lunch as the guest of honour, Miss Leontine Sagan, the producer of the much-discussed film, "Mädchen in Uniform," spoke of the stage and the kinema. She remarked that if the stage got as much publicity as the kinema and if the prices of seats were as cheap, the popularity of the stage would be equal to that of the kinema, and perhaps greater.

The film makes full use of reality, she mentioned, but on the stage reality has to be moulded with the aid of art. The consequence is that the film lies open to many more people, and that is its greatest disadvantage and its greatest danger.

The Southampton Corporation Electricity Committee has reduced the stand-by charge to 17s. 6d. per quarter within the borough and 21s. a quarter outside the borough, instead of £1 5s. for all districts.

Theatre Furnishing
Pictons Ltd.
65 NEWMAN STREET
LONDON.W.1.

The Observation Window

Sound-Film Television

A Double-Diaphragm Mike

New Italian Colour Process

A WRITER in our German contemporary, *Kinematograph*, expresses a view which I have myself held for some time past—that television must be commercialised, not in the home, but in the kinema. As he truly observes, television apparatus, even when it is perfected, must for a long time remain so expensive and complicated as to be out of the reach of the general public, who will, however, welcome it in the kinema.

THESE remarks are made in the course of an article dealing with television by means of sound-films. It is stated that no fewer than seven firms or inventors showed film-television apparatus at the recent Berlin Radio Exhibition. A brief description is given of the apparatus of Manfred von Ardenne, who claims to be able to project a picture of several square yards in area by means of a cathode-ray tube, which is the type of apparatus now being concentrated upon.

OBVIOUSLY, television from a film is much easier than from the direct view, and the use of sound-film removes the difficulty of synchronising the sound. It is possible to conceive of the time when topical camera-men will carry television apparatus with them as a matter of course, so that their negative will be processed within a few seconds of exposure, and while still wet will be transmitted to hundreds of kinemas, the negative being subsequently printed for inclusion in later programmes.

A NOVEL form of microphone has been invented by A. J. Roberts, inventor of the Roberts Recording Apparatus. Instead of the carbon granules being mounted against a solid back faced by one diagram they are mounted between a double diaphragm. In addition to increased sensitivity, it is claimed that the new type of "mike" is completely non-directional. Sharply directional characteristics can be obtained, however, by using a parabolic reflector.

IT is reported from Milan that studios in that city which have been lying unused for some years have been bought by a company entitled Elios S. A. Cinematografia a Colori, and that the buildings will be reconstructed for the production of films in colour.

THE names of Armando Zanotta and Sergio Morpurgo are associated with the venture, which introduces an entirely new colour process, which is a combination of chemical and optical methods invented by an Italian named Roncoroni.

CONGRATULATIONS will, I am sure, be extended to J. Stanley Beard, the well-known architect, upon the opening, next Monday, September 4, of the Plaza, West Wickham. The completion of the building, I believe, marks the fiftieth kinema with which Stanley Beard has been primarily responsible in designing. I should think this is a record, not only in kinema planning but in architectural work generally.

A NOVEL type of rear projection happened last week when burglars broke into the Beaufort Picture House, Birmingham, through the screen. Not through the perforations as might be thought, however, Fred Studd, manager, saw publicity in it, and had the damaged screen photographed and sent to the newspapers. Great are the uses of adversity and advertisement.

J. BENSON.

THE TELEVISION "EYE"

THREE MILLION PHOTO-CELLS

Television announces a remarkable invention, known as the "mechanical eye," made by an American inventor, Dr. Valdimir K. Zworykin, of the RCA-Victor research laboratories. The similarity of this device to the human eye will be apparent when it is mentioned that it has a lens, a form of retina composed of 3,000,000 photo-cells, rods, cones and a "brain."

The principle apparently is that each photo-cell receives an impression of its corresponding portion of the image, and is capable of storing it in the same way as an electric condenser, until a cathode-ray beam which scans all the cells connects a particular cell with the radio transmitter.

It is stated that cells have already been constructed giving a 4-in. picture, with 250 lines to the inch, and containing 1,000,000 picture elements, scanned 24 times a second. While such a device would certainly overcome the difficulty of the minute length of time during which a single photo-cell can be energised for each picture unit, it does not seem to offer any solution to the more pressing problem of transmission frequency range.

16 MM. TONE QUALITY

STRIKING RCA DEMONSTRATION

By R. HOWARD CRICKS, A.R.P.S.

IT has long been customary to assume that the sub-standard sound track, owing to its low linear speed, can at the present produce merely an inferior grade of sound. Personally I have always felt that the theoretical limitation to 4,000 cycles, provided that limit were maintained, is sufficient to give quite intelligible speech and pleasing music, which fact was conclusively proved at a demonstration by RCA of their new 16mm. sound equipment.

In the course of this demonstration, several subjects were shown, recorded by various processes, including RCA "High Fidelity," but in every case re-recorded from 35mm. (in one case from a duped negative). I was forced to comment that if every kinema attained as consistently high level of reproduction, there would be little cause for complaint, while as far as the amateur is concerned, the quality appeared to be equal to the best of radio sets.

High Sound Quality

It is no exaggeration to say that it would have been impossible to say whether the sound was from standard or sub-standard film. Apart from the subject made from a duped negative, which admittedly lost some of its brilliance, speech was throughout consistently crisp and with sibilants distinct, while music had a brilliance only too rare. No figures as to frequency range are as yet available, but as far as the ear could judge, the limit of 4,000 cycles was throughout attained.

It must not be assumed, however, that any 16mm. sound track reproduced on any apparatus would have given as good results. This perfection of quality has only been reached by a scrupulous control of all factors affecting reproduction.

In the first place, all the subjects I heard had been re-recorded by means of a re-recorder actually installed in Film House, which consists of a standard 35 mm. recording head, modified for reproduction with a photo-cell and exciting lamp in place of the oscillograph, and mechanically coupled to a 16mm. recording head, similar to the type used for standard "High Fidelity" recording.

Speed Control

In both cases, film speed is very carefully controlled by a combination of magnetic drive and fluid flywheel, so that all speed fluctuations of the motor or gearing are entirely smoothed out. The film is actually fed past the slit frictionally, by means of a polished steel roller driven through this arrangement, loops being maintained between this roller and both sprockets.

The 16mm. recording head contains an oscillograph also of the "High Fidelity" type, with a V-shutter working vertically, producing a symmetrical track. This is coupled through a high grade amplifier with the photo-cell, the amplifier control permitting of the treble range being fully maintained.

Inexpensive Re-recording

Re-recording by this process can be carried out expeditiously and inexpensively. The commercial price of 16mm. sound prints is 2½d. per foot.

The sound projector is an equally fine piece of mechanism. It is made in two types, containing respectively a 100-watt or a 400-watt incandescent lamp, in the latter case a cooling blower being provided. Apart from the differences necessitated by the increased size of lamp-house, the machines are substantially similar.

Compactness of Mechanism

The sound head is located immediately below the projector gate, and again film speed is stabilised by a polished steel impedance roller, driving a flywheel. The same case also contains the 3-watt all-mains amplifier, so that two cases—the other containing the speaker and films—comprise the whole outfit, which can be carried comfortably by a single person, and quickly fixed up in a hall or office, or in fact anywhere where A.C. is available.

With the 400-watt model, a very good picture is obtained, and the equipment is suitable for any small hall up to a seating capacity of 800 or 900. The volume of sound would undoubtedly be ample for such a hall.

THIS WEEK'S PROJECTION ROOM

The above illustration is of the projection room of the Capitol, Didsbury, opened on August 16. Projection machines are Ernemann III., H.I. lamps, with Artisol 75; with Western Electric sound apparatus and Roxy horns

The Spectacle of the North!
THE CAPITOL, DIDSBURY
opens with a feast of glorious colour in light
HOLOPHANE PROVIDES THE SHOWMAN'S OPPORTUNITY
Riot upon Riot of amazing colour combinations
Over 10,000 Patterns of Coloured Light
operated from the Christie Organ Console
Why not visit our Theatre where this marvellous scheme was conceived and make your Cinema the most modern in the neighbourhood?
Specifications and 40-page booklet free on application.
HOLOPHANE LTD.
35, Elverton Street Westminster, S.W.1.

THE CIRCLE-CRASHER

He had bought a cheap seat, and was making his way to the circle. Also he was rather a rude youth.
"You can't go there!" said our brightest girl.
"What are you—the manager?" he snapped.
"No, a director," came quickly; "this way, please."

HARROGATE REOPENING

Kalee No. 11 projectors have been installed in the St. James Picture House, Harrogate, which has been rebuilt and opened last week (commencing August 21). These machines have a throw of 110 ft., and are adapted for B.T.P. sound equipment. The contract was executed by the Kershaw Projector Co., of Leeds. F. D. Sunderland is the proprietor of the St. James.

WHAT MANAGERS ARE DOING

PUBLICITY AT NIGHT

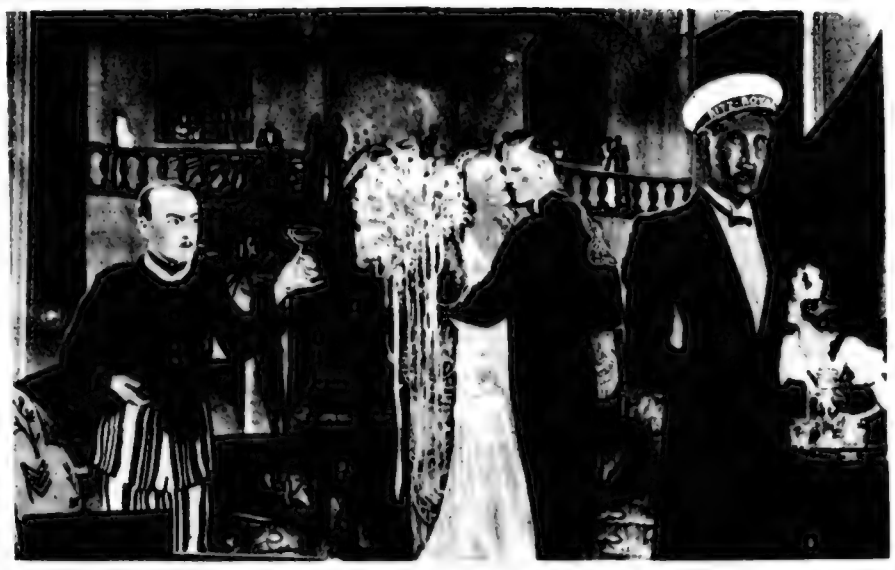
With the dark evenings returning showmen will have to rely more than ever on the brightness of the house front. A fine example of night publicity is that at the Playhouse, Windsor, showing "The King's Vacation"

The Playhouse, Windsor, presented a striking scene at night during the screening of THE KING'S VACATION (Warner). A brilliant and dignified display by W. Southan Morris

STUNTS FULL OF LAUGHS

Much fun has been caused at Manchester and Newport, Mon., during the past week by street stunts run in connection with "Letting in the Sunshine." As a result much valuable word-of-mouth publicity has been secured

W. A. Cooke's waxwork exhibition in the foyer of the Princess, Blackpool, was successful in directing the attention of large crowds to the screening of MYSTERY OF THE WAX MUSEUM (Warner)



A scene from THE KING OF THE RITZ (Gaumont-Ideal), staged by V. H. Deacon of the Albert Hall, Sheffield, in the window of one of the largest shops in the town

This figure, which appeared in Newport, Mon., Hospital Carnival, gave good publicity to LETTING IN THE SUNSHINE (Wardour) at the Olympia

This attractive foyer display by Manager R. Barrie, drew attention to local industries as well as LETTING IN THE SUNSHINE (Wardour), at Theatre Royal, Preston

Much amusement was caused in Manchester by this LETTING IN THE SUNSHINE (Wardour) stunt, carried out by S. Short of Premier Cinema

Appropriate atmosphere for Albert A. Harrison presentation of WHAT ! NO BEER ? (M-G-M) at the Delecia, Gosta Green, Birmingham, is introduced with a large display of beer barrels

With the showing of STATE FAIR (Fox), at the Adelphi, Slough, Bernard M. Woolley gave this film an excellent boost by arranging for a fair to be held in one of the kinema car parks

To exploit KING OF THE RITZ (Gaumont-Ideal) C. Wheatman transformed the Queen's, Forest Gate, into an hotel

BRISTOL BROADCASTS "RADIO PARADE"

MANAGERS JOIN FORCES IN PRESS CAMPAIGN

C. W. SCOTT-BUCCLEUCH, of the Empire, and W. Prodgers, of the Triangle, two A.B.C. theatres in Bristol, combined in a comprehensive publicity campaign for "Radio Parade" (Wardour), which they were showing at both houses on a concurrent run.

One of the most effective sections of the campaign was a Radio Popularity Ballot, which they ran in connection with the *Bristol Evening Post* to decide the most popular British radio star. Each day during the week a form was printed in the paper giving a list of sixteen radio stars or turns appearing in the picture, with a space opposite each name. Readers were asked to place figures in these spaces to denote what they considered the order of popularity.

Prizes to the amount of £13 were awarded to the competitors who placed the stars or turns in the correct or nearest correct order, according to the general vote. These prizes were divided into three for the patrons of each house, being £3 first, £2 second, and £1 10s. third.

Lists had to be sent, accompanied by the half of a used admission ticket to one of the theatres, to the newspaper office, where the paper's film critic acted as adjudicator. The competition proved a big success, hundreds of forms being sent in, while the film received a dozen or more inches of free publicity in the paper each day.

The *Post* further co-operated in boosting the picture by lending its public address van, which is fitted with loudspeakers and amplifier, to travel the streets playing records of the most successful numbers in the film. Special permission was given by the police for the van to play while travelling through the streets of the city, and to stop and give a performance at various points on the route. The van also gave performances in the public parks.

Before beginning a performance an announcement was made through the microphone to the effect that records of B.B.C. stars were to be played, and advising hearers not to miss the golden opportunity of hearing and seeing their favourite B.B.C. stars now playing in "Radio Parade" at the Empire and Triangle, and to enter for the ballot by filling up the form in the *Evening Post*.

The van bore on each side a streamer 6 ft. 2 in. by 2 ft., and on the back a 5-ft. square poster announcing the film. The van was kept on the streets three days before the film was due for showing, and the first three days of the run.

Tie-ups were arranged with sixteen radio shops in the city for displays of cards and stills, and in addition 10,000 special handbills were distributed.

BOOSTING THE STARS in "Radio Parade"

Good business was the result of an extensive campaign put over by F. Hilbury, manager of the Gaiety Picture House, Southsea, for "Radio Parade" (Wardour).

Tie-ups were arranged with the leading radio stores, and a trolley with posters attached paraded the main streets. The front of the house was decorated with a banner, with the title of the film and slogans, a 10 ft. silver star on the front of the canopy and posters. Smaller silver stars with the name of film stars printed on each side were suspended from the canopy.

Newsagents also gave assistance by distributing 3,000 throwaways with all radio magazines. Posters of the variety type on the main hoardings, and extra newspaper advertising all played their part in the campaign.

A novel method of advertising forthcoming attractions at the Gaiety is with illuminated gelatine figures attached to the trays of the girls selling chocolates.

WANTED: REAL SHOWMEN!

Qualities They Must Possess

by

H. P. BISHER

who recently left the Blythswood, P.H., Glasgow, to manage the Robin Hood, Hall Green, Birmingham

SHOWMANSHIP means much more than the ability to advertise. It means the possession of a certain amount of artistic and musical taste, plus a great deal of hard work if the presentation of the film is to be successful.

The advertising side of the art of showmanship is more a matter of statistics, research, observation and experiment than of artistic ability.

Originality is obviously a tremendous asset. This tired old world is always gasping for a new angle to relieve the tedious sameness of daily life. In advertising I have counted myself in nothing else so fortunate as in the knack of "dressing up old ideas."

The Ability to Let Go

Showmanship might be described as the ability to "let go."

Sir Frank Benson, in "My Memoirs," tells how, at Oxford, an acquaintance said: "You should succeed as an actor because you are not afraid of making a fool of yourself." It is the same with showmanship, with this proviso, that you simply couldn't afford to make a fool of your theatre; but the preparatory work of advertising, if it is thoroughly done, has precluded that possibility.

If one prepares properly, soaks oneself thoroughly in the atmosphere of the subject, and then lets go—showmanship may come; and when it does it frequently brings many pleasant and valuable things in its train.

The Weekly Change

It is because this matter of showmanship is so complex that I have stressed the definition "the ability to let go after thorough preparation." Showmanship is a very complex business; or it can be when you don't let go. While I do not suggest for a moment that the kinema-manager could have this chameleon-like quality so far developed as to enable him to change his mood with each of the hundred or so features which he presents in the course of a year, it is none the less true that nothing helps in forgetting so much as concentration on the thing in hand. So that in seeking the best in the picture you are showing you will find a welcome escape from the monotony of films in general.

Observation and Judgment

As for actual ways and means, they have been dealt with so fully by previous contributors to this page that it would be presumption in me to attempt it. Observation is the quality you will find of most use in this direction. Be willing to learn and eager to improve on what you have learned. So far as actual advertising is concerned, I would stress the importance of regarding each programme as a fresh proposition.

Equally must you regard each theatre as a separate proposition. The very clever stunt which an enterprising exhibitor did in Poplar some weeks ago might be worse than useless in the aristocratic environment of a county town. Just as the highly artistic prologue from a West End première would probably get the raspberry in a Scottish industrial district . . . but you can alter and re-model the other fellow's idea to suit your own needs.

Negative Showmanship

Aren't we inclined, too, to blame the picture just a bit too much? That some of 'em *are* bad nobody can deny; but having faced the fact, it is fatal to go on facing it. I mean that without deluding ourselves or trying untruth in advertising, it is vitally necessary to make the best of it. The long face of a manager who has a weak programme, still worse the doorman's discussion of its demerits with outgoing customers spells hope abandoned. Of course, I am sure that very, very few of us would be so indiscreet. The would-be go-getter must avoid bad self-suggestion, and no salesmanship is better than negative salesmanship. But, when the worst is over, I *do* write stinking letters to the renters.

In conclusion, if I have succeeded in emphasising the need for showmanship beneath the skin as well as on the surface (in advertising) I shall have added my mite to the great work which the *Kine.* has been doing so long and so well in fostering this essential to success in our business.

The Real Manager

If I ever have any real money and really put it into the business in which I am, at present, employed, and if I have to select the local manager, my advertisement in the "Wanted" columns will be something like this:—

WANTED "A MAN TAKEN FOR ALL IN ALL." One who is also educated in the school of life as well as elsewhere. With the patience of a shop-assistant, the bonhomie of the old-time music-hall manager, the charm, tact and courtesy of a Soho *maître d'hôtel*. He must unobtrusively enter into the social and civic life of the community, run his theatre like a public school or a battleship, using the force of personal example yet not scrupling to use *force majeure;* he must create traditions, create ideas *and* borrow them. He must work like a fit-up actor—and like it!

Believe it or not, there are such fellows, and it is as the result of meeting them and on the strength of having humbly sought to "model on" their style (as a young actor copies a master) that I have had the presumption to fly into print.

My brothers, I salute you. My masters, I offer you this tribute. Let showmanship flourish.

IN AND AROUND LONDON

Croydon Enterprise—"42nd Street" as Newspaper Serial—Monkeys in Vestibule—Kinema as Hotel

IN connection with the showing of "Forty-Second Street" (Warner) at the Davis Theatre, Croydon, H. Arnold, publicity manager, has secured a very valuable newspaper tie-up by arranging with the *Croydon Times* to run the story of "Forty-Second Street" in chapter form, this being the first time that any Croydon paper has co-operated in such a respect.

Contents bills were issued by the paper drawing attention to the commencement of the story, and also to the showing of the film at the Davis' Theatre. The front page of the *Croydon Times* also contained a panel to this effect, in addition; the contents bills have been posted all round the town, and a very fine display made in the vestibule of the theatre.

Evelyn Laye, in "Waltz Time" (W. and F.) was included in the same programme as "Forty-second Street."

Giant Model of "Kong"

One of the greatest and most sensational of vestibule displays may now be witnessed at the Davis' Theatre. A replica of the Empire State Building stands in the centre of the vestibule, with King Kong standing on top, the height from the base to the top of Kong is 40 ft.

The building is lit from the inside by powerful coloured floods, this giving a perfect effect. Members of the public are known to have made special journeys to the vestibule of the kinema to witness this outstanding display.

Watford's Monkey Thrills

"So This is Africa" (Radio) was given a good boost by George Woodman, of the Plaza, Watford, last week. In the vestibule he had erected a large cage, which contained a dozen monkeys. The amusing antics of these little creatures never fails to attract attention, and good business resulted from their inclusion in the Plaza publicity. A Lucky Number Week has also been arranged to put over the film, "The Lucky Number" (Wardour).

Mr. Woodman secured the co-operation of local tradesmen in this stunt, and they each offered three free gifts from each day's admission tickets numbers were selected, and sent to the traders, who displayed their gifts with the numbers attached.

This prize was presented free to the Plaza patron holding the correspondingly numbered half admission ticket. The public responded well to this competition.

The Cruising Spirit

During a visit to Barnet last week I found Fred Barron-Curtis, of the Barnet Cinema, giving "Pleasure Cruise" (Fox) a good boosting by means of a bright vestibule display.

Taking advantage of the popularity of holiday cruises this alert showman had arranged a tie-up with the Canadian Pacific S.S. Company, and with the aid of a collection of ships' appliances borrowed from them transformed the vestibule temporarily into a ship's deck.

The long side wall was covered with a sunny seascape canvas to form a background for the scene, and against it the bridge, complete with indicators, railings and lifebelts was constructed.

Signalling flags and bunting were also displayed, and the dressing attracted the attention of many people, with good box-office results.

Birthday Weeks have Commenced

September being the favourite month for opening new kinemas, it naturally follows that this time of the year witnesses a number—a growing number, in fact—of "Birthday Weeks." The Brixton Astoria have been putting on a remarkable show—in which vaudeville artistes have been very prominent—to mark the fourth anniversary. Big things are also promised at the P.C.T. house—the Clapham Majestic—when C. Levy, the resident manager, proposes to go "all out." A stage band will form one of the principal attractions, and a children's birthday party will be another event

Whilst on the subject of birthday weeks, hasn't the birthday cake surmounted by lighted candles outworn its attractiveness? There must be other "stunts" equally as good which would make their appropriate appeal.

Hotel Fare at Forest Gate

When patrons of the Queen's, Forest Gate, E., visited their favourite kinema last week, they were astonished to find it had been temporarily transformed into an hotel and renamed the Ritz Queen's Hotel. By this means Cecil Wheatman attracted a considerable amount of attention to the screening of "King of the Ritz" (Gaumont-Ideal). Over the canopy front an imitation Neon sign was erected with the wording: "Ritz Queen's Hotel. Open to Non-residents," while at the entrance uniformed commissionaires and page boys stood with Ritz Hotel on their caps.

The vestibule was also dressed to represent an hotel entrance, and on one side a reception office was constructed, with life-sized cut-outs of Stanley Lupino and Gina Malo in position behind the counter.

A brightly designed throwaway in the form of a visitor's hotel bill were also distributed throughout the district. The wording of these told the story and had a laugh for those who read between the lines.

The giant model of Kong being hoisted into position in the vestibule of the Davis Theatre, Croydon. Mr. Hocker, art director, and H. Arnold, publicity manager of the theatre, are seen in the picture

As a preliminary to showing "The White Sister" at the King's Theatre, Sunderland, Robin Wood, the energetic manager, invited a large number of local clergymen to witness a private screening of the picture.

Ask for a test and demand the best—then you can't avoid having—

SIEMENS-PLANIA CARBONS

CAGED ANIMALS IN STREET STUNT

TAKING "THE BIG CAGE" TO KING'S, BRISTOL

A STREET stunt was a feature of the campaign worked by H. M. Burge, of the King's, Bristol, for "The Big Cage" (Universal). This took the form of a wooden cage in which was a stuffed lion, carried round the city on a cart drawn by a horse. The cage was bound round with chains, the idea being to represent animals being taken to the circus. The cart had boards on each side and on the back announcing the arrival of "The Big Cage" at the King's. Mr. Burge also kept a wheelboard with 12-sheet posters on the streets.

Special attention was paid to the dressing of the vestibule, the loan of stuffed animals being obtained from the Bristol Museum, the entrance was guarded by a stuffed tiger, while patrons approaching the balcony paybox had to pass a life-like lioness which lay at the foot of the pillar in front of box.

Two pictorial 12-sheets adorned the façade of the theatre, while at the entrance of the house a framed copy of Clyde Beatty's affidavit was a source of interest to the public. Extra newspaper space was booked for the film, and 6,000 handbills distributed to a selected number of houses. Mr. Burge had special cards in twenty shop windows, while the local papers gave the film a good boost by means of pictures and write-ups.

AN ORIGINAL POSTER

Leaves from Autumn Programme

An original and attractive poster has been designed by A. Mitchel Mack, of the Oxford Playhouse, to advertise forthcoming attractions.

This is made of black art paper, with leaves of parchment-like paper, arranged to give the impression of having fallen from a programme in the top left-hand corner, bearing the words: "Leaves from the Oxford Playhouse. Autumn programme." Another design consists of cut-out leaves of art paper tinted in autumn colours and pasted on grey cardboard or black art paper. The title and stars of the films are hand-painted on the leaves.

Mr. Mack, who favours the double-crown size poster, has a number of these, suitably framed, displayed in the vestibule and on the stairways.

"KING'S VACATION"

L. Lewis's Ingenious Stunt

A giant head of George Arliss 10 ft. high with a movable hand holding a monocle which was raised in position and then lowered was used to good effect by Louis Lewis, of the Theatre Royal, Manchester, for the "King's Vacation" (Warner).

In the vestibule Mr. Lewis arranged a small setting of a palace with drawn blinds and deserted grounds to denote the king's vacation.

A double-crown poster with the following in large bold type: "The king is coming to Manchester," and in smaller type, an announcement that George Arliss, the king of actors, in his best film, "The King's Vacation," is coming to the Theatre Royal next week, created a great deal of interest, when it was posted on the hoardings in the city.

ARLISS DISPLAY

At Windsor Playhouse

W. Southan Morris boosted "The King's Vacation" (Warner) in a brilliant and dignified manner at the Playhouse, Windsor. A 48-sheet poster on the front of the theatre was floodlit and surrounded by coloured striplights and surmounted by a golden crown, also outlined with lights. Cut-out heads of George Arliss were fixed above the canopy, and a streamer of large silver letters forming the title of the film hung underneath.

An attractive foyer setting gave the atmosphere of a king on vacation.

HULL CONVICT

Exploits "I am a Fugitive"

A man dressed in convict's clothes with his feet chained together and carrying a board announcing: "I am a fugitive from a chain gang—see me now at the Savoy," attracted huge crowds when he appeared in the streets of Hull. W. W. Lloyd was responsible for this inexpensive stunt worked in connection with "I am a Fugitive" (Wagner) at the Savoy.

ROTHERHAM INNOVATION!

Mrs. Kaye, manageress of the Tivoli, Rotherham, who has just obtained a stage plays licence for that hall, presented a very successful film and musical extravaganza programme last week. For this she secured Theidlis and his Turquoise Band, which was making its first appearance on a kinema stage, and two clever juvenile vocalists.

In putting over this show, Mrs. Kaye used practically every angle of exploitation. The novelty and the excellent nature of the entertainment did the rest, large audiences being present at every performance, notwithstanding the fine and warm weather.

W. Collings cleaning up display for the screening of CLEANING UP (British Lion) at Stoll P.H., Bedminster

Church Setting on Stage

DUNDEE SHOWMAN'S IMPRESSIVE PROLOGUE FOR "WHITE SISTER"

ONE of the most impressive of publicity efforts seen in Dundee for some time was that adopted by Victor Hamilton, the Kinnaird Picture House, Dundee (chairman, Dundee C.E.A.), to advertise "The White Sister" (M-G-M).

During the course of last week's programme at the end of one of the features, and while the house was in darkness, the impressive music of the symphony of "Ave Maria" from the Kinnaird organ swelled through the building. Then the curtains on the stage were drawn aside revealing to the audience the interior of a church, richly decorated and with stained glass windows. At an altar, flanked by two large lighted candles, knelt a white-robed figure—"The White Sister"—and her features were lit up by a beam of sunlight streaming in from one of the church windows.

While these facts were being noted by the audience, their ears were struck by the singing of "Ave Maria." When the symphony came to an end and the music stopped, there was flashed on the screen the trailer advertising "The White Sister."

That the large audiences appreciated the "extra" item on the programme was proved by the rounds of spontaneous applause that greeted the tableau each time it was staged. And so charmed were many of the patrons with it and with the singing that they commented on the beauty of the scene to the management and made inquiries as to the identity of the vocalist.

The "church" on the stage was a lantern slide projected on the screen from the operating box; the beam of sunlight was the rays of a spotlight in front of the stage, so carefully trained and so excellently diffused as to give the impression it was coming towards the front of the stage instead of coming from that direction; and the "White Sister" on the stage was one of the Kinnaird staff, and, further, she was not a "discovery" as a vocalist, for the vocal effort in "Ave Maria" came over from a gramophone record.

How was it done. Well, Mr. Hamilton and his able assistant manager, C. Caine, together thought out the idea, and, as a result, they were able to stage the effective advertising tableau for a cost of no more than one pound! Securing a record of the symphony to "Ave Maria" with violin obligato, it was arranged that the record would have an organ accompaniment. Just as the voice was due to be heard, the tabs were opened, the footlights were dimmed out, and dimmed up the lime and candles on the stage. At the same time, there was thrown on the screen a lantern slide of the interior of a church. When the singing of "Ave Maria" was finished, the lights were blacked out, and the trailer flashed on the screen.

BECKWIN CHAIRS
DRAPERIES
FLOOR COVERINGS

The Beckwin Policy demands the very best—(and British at that)—to support the long standing prestige for sound quality and remarkable value. Beckwin contracts reveal some of the principal showplaces of the Kingdom as well as many of the humbler cinemas—positive proof of our competitive prices.

We have a wide range of designs which we are always pleased to modify to your special requirements.

FIVE YEARS' GUARANTEE

BECKWINDIBANK LIMITED
CLEMENT ST. BIRMINGHAM

IDEAL SUMMER UNIFORMS

Send for further designs, also patterns of washable materials for male and female Attendants' Uniforms.

THE UNIFORM CLOTHING & EQUIPMENT Co., Ltd.
10 & 11, CLERKENWELL GREEN, LONDON, E.C.1

Telephones: Clerkenwell 6682/5226.
MANCHESTER: 'Phone, Pendleton 2144 (day and night).
Telegrams: "Uniquip," London.
GLASGOW: Central 519 (day) Western 5109 (night.)

PRESTON'S BIG TRADING BOOST

CO-OPERATIVE ADVERTISING CAMPAIGN

MANAGER R. Barrie, of the Theatre Royal, Preston, did some clever publicity work in connection with his showing of "Letting in the Sunshine" (Wardour) last week. A full page was devoted to the film in the *Lancashire Daily Post*, under the heading, "Letting In the Sunshine—on Lancashire Industries."

Appropriate editorial matter, in which reference was made to the excellent manner in which the Royal is boosting local industries, formed the centre of the page, and round it were advertisements, the majority playing on the title of the film. The page was illustrated with scenes from the film.

Manager Barrie is convinced of the value of this method of advertising. He considers he got £50 worth of advertising for the actual expenditure of a 3-in. single-column advertisement. In addition, the manner in which attention was drawn to local tradespeople made a good impression on the people of the district. There were actually inquiries at the Royal about the page from towns over twenty miles distant.

Mr. Barrie told the *Kine.* that the comparative ease with which he was able to get advertisers to co-operate was evidence of the value the traders attached to that form of advertising.

He has adopted this method before, and has received letters of appreciation from the Chamber of Commerce, Chamber of Trade, and various other organisations in the town, which seems to imply that the composite page goes deeper into the mind of the people than an ordinary advertisement.

In addition to this, Manager Barrie placed the foyer of his theatre at the disposal of the trade advertisers, and had an attractive arrangement of various goods from razor blades to a model house.

He also employed a subtle form of outdoor tie-up. A ladder was fixed over the verandah with the dummy figure of a man cleaning a window on top. There was no caption to the scene, and throughout the week there were puzzled groups of people outside, until, looking at the title of the film they saw the point of it.

ENFIELD BEAUTIES

Appear at Rialto Contest

C. Botham, of the Rialto, Enfield, greatly assisted business at the Rialto, Enfield, last week by staging a Bathing Beauty Contest with cash prizes for the winner and runners-up. After a selection of seaside airs on the organ, the tabs opened to show a liner deck setting, complete with funnel, life-boats and deck-chairs. On the screen was projected a sky effect, and the whole made a colourful scene. A sailor swabbing the decks and Manager Botham in the guise of a passenger, opened the proceedings with some amusing cross-talk which led up to the introduction of the bathing belles.

Each contestant paraded across the stage, and the selection of the winner was left to the audience. The preliminary heats were contested each evening, and on Friday the winner was chosen by a crowded house. It proved a very popular competition with the Rialto patrons, and although a little late in the season, Mr. Botham had more entries than he could conveniently manage.

FREE AIR FLIGHTS

For "Lucky Devil" Patrons

Eric Forgham, manager of the Gaiety Theatre, Birmingham, arranged a clever stunt in connection with "Lucky Devils" (Radio).

The week prior to screening, Marks and Spencer's were on their own account announcing the offer of free flights at the local air pageant for "three lucky devils" who were customers of the store. Mr. Forgham, quick to see the possibilities of a tie-up, approached the store and arrangements were made to follow this up with a window setting, in which the film was publicised.

Cut-outs of the principal stars were arranged, together with artistic stills and announcement plaques on easels: "Our bargains are well-known, but the biggest bargain in entertainment this week is Bill Boyd in 'Lucky Devils' at the Gaiety Cinema."

STAR'S POPULARITY

Big Boost at Merthyr

Realising that George Arliss has a great pulling power in Merthyr, H. P. Haggar, of the Castle Cinema, went all out to put the artist over when showing "The King's Vacation" (Warner). Above the kinema canopy was erected a giant model of George Arliss, and at night, to direct the public's attention to this, it was "spotted" with three floodlights.

"An Arliss picture is always a big event in Merthyr," states Mr. Haggar, "and 'The King's Vacation' proved no exception. Bumper houses were the order throughout the run."

MIDNIGHT SCREENING

For Lady Journalist

A special midnight screening of the "Mystery of the Wax Museum" (Warner), arranged by W. A. Cooke, of the Princess, Blackpool, for a lady journalist, resulted in a half-column of free publicity in a local paper. In addition to this enterprising stunt Mr. Cooke arranged a foyer display of wax models attired in historical costume.

SHOWMANSHIP IN MUSICAL PRESENTATION

Making the Most of Art Slides

By A. W. OWEN

I THINK I may say that in my capacity as music critic of the *Kine.*, I have heard more solo organ interludes in London, suburban and even provincial kinemas than any other person, with the possible exception of E. Grimshaw, the musical adviser of the Gaumont-British circuit, who has an almost insuperable task of trying to visit the many organists employed by this gigantic firm.

The evolution of the organ solo interlude has been rapid and revolutionary, but further changes are still in progress, some of which are clever and adaptable, but others are too fantastic in form to become general in use or popular in presentation.

To-day it is generally conceded that no organist can regularly play a "straight" solo, overture, suite, entr'acte, etc., however well he presents the music technically or rhythmically, unless some further embellishments are used by him to interest and entertain his audience.

Showmanship in Presentation

Showmanship in presentation is much more important than personality or the happy knack of being able to address your audience, which only a short time ago was deemed the greatest possible asset.

American organists have taught us one thing, and one thing only, in spite of all the wonderful and often doubtful salaries which the chosen few have received in this country, and it is a very simple matter indeed when examined in detail.

It can be summed up as follows: "Let the slides tell the story of the music which you are playing, and act as the accompanist to the words on the slides." If you were to deprive our American friends of their slide help, more than 50 per cent. of their success would fade away.

Making the Most of Slides

Why do so many of the rank and file organists in the kinemas to-day neglect this wonderful asset? Do they find the management won't pay for their cost—which is seldom more than a few shillings? If this be the case, the expenditure is to the organist's own advantage, for if he pays for them, they belong to him personally, and he can form a library of selections which become valuable for further use, especially if the slides are artistically made and carefully selected.

Some of the most beautiful slides I have ever seen were of scenes photographed, transferred to glass and hand-coloured.

When shown on the screen with protective glass to prevent cracking and spoiling they were in themselves sufficient to secure round after round of applause. Even if an organist *does* wish to play an ordinary musical-comedy selection as a solo interlude in answer to some patron's request, he need not worry, but bring his wit to bear to dress the presentation in modern costume by the aid of the ever-ready slide and record.

"Bitter Sweet" an Example

Take, for an instance, Noel Coward's "Bitter Sweet" selection.

A short time ago I happened to call in the Empire, Leicester Square, where "Sandy" Macpherson was presenting this number. The ordinary selection was used, but slides of the principal songs contained the words, which appeared and faded away just as the organist reached that particular portion of the song.

Not only were slides used, but when we reached a final chorus, a record synchronised in perfect timing and tone-colour, which gave us the actual theatrical chorus of vocalists and orchestra, and upon this he super-imposed organ tones and made a popular addition to an interlude which was an artistic success.

A Grieg Possibility

Take the "Reminiscences of Grieg" fantasia, arranged by Charles Godfrey, as an example, with slides illustrating the different excerpts of the composer's works, giving the words of the two love songs, the "Swedish National Song," the famous "Solveig Song," the various dances of the "Imps," the "Elves," and Anitra's famous dance.

Use a vocal record of the song, "Ich Liebe Dich," and an orchestral symphonic record of the final "Dance of the Imps" from "Peer Gynt," and you have an interlude capable of being used at intervals for an indefinite period; in fact, a "standard" library asset, from one musical fantasia at a negligible cost, two records, and a dozen slides.

If the organist can play the music in an efficient manner, that is all he has to bother about, always provided the management don't let him down on the mechanical side through insufficient rehearsal, etc.

Establishing a Library

Every organist should have a small library of such interludes ready for any emergency adapted to his own requirements and the capabilities of the instrument he is playing upon.

The interlude series appearing in the *Kine.* forms a valuable guide, and on all sides managers are passing on the details to their organists who do not happen to be *Kine.* subscribers.

Organ Interludes.—XI.

TOURING TOY TOWN

DR. TOOTELL'S ATTRACTIVE SEQUENCE

Organ: Marble Arch Pavilion. Three-Manual, Eight Unit Christie

KNOWN to a legion of friends in the musical profession as "Doc," George Tootell, Mus.Doc.F.R.C.O., is respected by every one and his reputation as a church and kinema organist and composer stands very high both in this country and on the Continent.

One of the founders of the organists' section of the Incorporated Society of Musicians, Past Warden and a very active member of the Committee, he can claim to be the oldest kinema organist, having played in the provinces on a converted church organ before any organ was used in this way in London.

Given the choice of three interludes, I chose "Touring Toy Town," and a close study of the details will show that it contains the essentials of an ideal interlude.

It is original, entertaining in story and musical illustration, which in turn is varied and yet good class composition, is cleverly arranged and will appeal to any type of audience as a "novelty." A. W. O.

Slide.	Piece.	Composer.	Publisher.	Remarks.
1. Touring Toy Town ... 2. All aboard the Toy Town Express.	"Choo-Choo" ...	Malneck ...	Law, Wright ...	Or imitate train starting and running etc.
3. Quite a short journey, you see, only as far as the Fourth Floor. 4. Where we are met by the pretty "Poupée Valsante" (Dancing Dolly).	"Poupée Valsante"	Poldini	Ricordi	Play from *A* to double bar after *E*.
5. Who introduces us to her girl friend the "Sugar-Plum Fairy."	"Danse de la Fée Dragée" [from Nut-Cracker Suite].	Tschaikowsky ...	Hawkes ...	Play first 20 bars (or play complete if time permits).
6. Along the street come the Toy Town Soldiers 7. Alas! Someone has carelessly shaken the floor, and the battalion bites the dust!	"Parade of the Tin Soldiers."	Jesse	Hawkes ...	Play first part, finishing with "glissando" and crash effect of soldiers falling down
8. Ambulances are quickly on the scene, and casualties are taken to Toy Hospital.	"Funeral March of a Marionette."	Gounod ...	Weekes ...	Play first part, without introduction.
9. Here comes a funny little figure. 10. Who is it? Why—"The Rag Doll."	"Rag-Doll" ...	Brown	Keith Prowse ...	Play first part, omitting introduction.
11. He brings his little musical box to entertain us.	"The Clock is Playing."	Blaauw ...	Keith Prowse ...	Play first part as far as trio.
12. And now Toy Town is all excitement, for everyone has been invited to— 13. The Wedding of the Painted Doll.	"The Wedding of the Painted Doll."	Brown	Keith Prowse ...	——

THE REGAL, KINGSTON

REGINALD NEW BROADCASTING

Reginald New, the newly appointed solo organist at the Regal, Kingston, a position recently vacated by Reginald Foort, is now broadcasting from this Wurlitzer organ, which has proved so successful in this class of work.

The first broadcast, which took place on August 22, came through exceptionally well and this will be repeated every Tuesday.

Reginald New is well known to all radio fans as the broadcasting organist from Birmingham.

Releases for October 9.

SUGGESTIONS FOR CREATING MUSICAL ATMOSPHERE

THERE is an unusual paucity of film releases this week, two light dramatic and one comedy film.

Wieniawski's famous "Legende" is chosen to introduce "Cash" and Rimsky-Korsakov's "Hymn to the Sun" for "Strictly Personal."

For "The Kid from Spain," I think that a short introductory interlude, made up of the two principal theme songs, is advisable. Though the toreador element is important in the latter part of this film, illustrative music of this character as an introduction would be out of place, owing to the locale of the opening and subsequent scenes and episodes.

"THE KID FROM SPAIN" (U.A.)

CERT. A. 8,812 ft. Reg. No. F.8369. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Eddie Cantor.
ATMOSPHERE.—A comedy with music, romance, and a touch of drama in a Mexican setting.
ORCHESTRA.—A medley of the two principal theme songs, "Look What You've Done" and "What a Perfect Combination," will form the best type of introductory entr'acte, the final chords synchronising with the screening of the main title of the film.
ORGAN.—As orchestra, synchronising either with the vocal or orchestral record, as desired, and using the professional-song copies for the former and the pianoforte-conductor copies for the latter.
NON-SYNC.—Records are available of theme songs as follows:—H.M.V. B.4384, E. Levey singing "Look What You've Done," and "What a Perfect Combination"; or H.M.V. B.6321 containing the same songs, played by Noble's New May Fair Hotel Orchestra.
LIGHTING EFFECTS.—Blendings of the brightest colours and contrasting tints.

"STRICTLY PERSONAL" (Gaumont)

CERT. A. 6,343 ft. Reg. No. F.8685. Reviewed in *Kine.* April 27, 1933.
STARS.—Marjorie Rambeau, Eddie Quillan.
ATMOSPHERE.—Social drama of American small town life, with the introduction of crime and blackmail, but strong with human interest.
ORCHESTRA.—"Hymn to the Sun" from Le Coq d'Or." Rimsky-Korsakov. (Boosey-Hawkes.) Played as introductory interlude.
ORGAN.—As orchestra, with adaptation either for solo or synchronised presentation from the solo-piano copy of above edition, and with record as detailed below for non-sync.
NON-SYNC.—"Hymn to the Sun" from "Le Coq d'Or." Rimsky-Korsakov. Recorded on H.M.V. B.3414 by Reginald King's Orchestra, played as an introductory interlude only.
LIGHTING EFFECTS.—Blendings of deep orange, purple, amber and red.

"CASH" (Paramount)

CERT. U. 6,611 ft. Reg. No. Br.8722. Reviewed in *Kine.* May 11, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wendy Barrie, Robert Donati.
ATMOSPHERE.—Light dramatic story, in which the power and confidence given by the supposed possession of money is illustrated.
ORCHESTRA.—"Legende." Op. 17. Wieniawski. (Violin solo with orchestral accompaniment arrangement.) (Feldman, Continental edition.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above edition and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Legende." Op. 17. Wieniawski. Recorded by Mischa Elman as violin solo, with pianoforte accompaniment, on H.M.V. D.B.1537.
LIGHTING EFFECTS.—Blendings of deep blue, purple and amber.

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Music Publishers' Amalgamation

New Orchestral Arrangements Published

I have just received advanced copies of the new musical publications for the coming season from Messrs. Boosey-Hawkes and Co. for review.

These compositions and special arrangements are the result of the amalgamation of the three firms of Messrs. Hawkes, Boosey and Lafleur, and represent the highest quality of musical composition, together with excellent arranging (especially the new pianoforte conductor copies of the various orchestrations) and very clear engraving on the best quality paper.

In the concert edition are "Three Bavarian Dances," by Sir Edward Elgar, being Nos. 1, 3 and 6 of his "Choral Suite" from "The Bavarian Highlands." No. 1 "Sonnenbiche," No. 2 "In Hammersbach" and No. 3 "Bei Murnau" form in their combined form and sequence an excellent programme novelty of high-class, yet popular music.

"Zanetta" Overture, Auber, arranged in modern orchestral form by Aubrey Winter, is one of the light standard works which has never reached the hackneyed stage and yet sufficiently well known to be an acceptable item.

Special attention has been given to the pianoforte conductor parts of *all* new standard overtures reissued by this firm, and organists will find that they are vastly superior for adaptation to the ordinary piano solo arrangements, as they give the entire detail of the orchestration.

A second selection of Wilfred Sanderson's popular songs, arranged by Sidney Baynes, includes such favourites as "Devonshire Cream and Cyder," "Nightingale in June," "The Hills of Donegal," "Harlequin," and "Shipmates o' Mine." Playing eight minutes, it will form a very useful kinema interlude either for organ or orchestra. Two new selections, "The Meistersingers" and "Tannhauser" (Wagner), arranged by Jules Mulder, are more ambitious efforts and include some of the finest excerpts from the operas in a very attractive form, playing about twenty minutes in their complete form, but capable of curtailment to any desired length by sectional numbering.

That popular composer Haydn Wood gives us a Manx tone poem, "Dear Isle of

(Continued on page 30)

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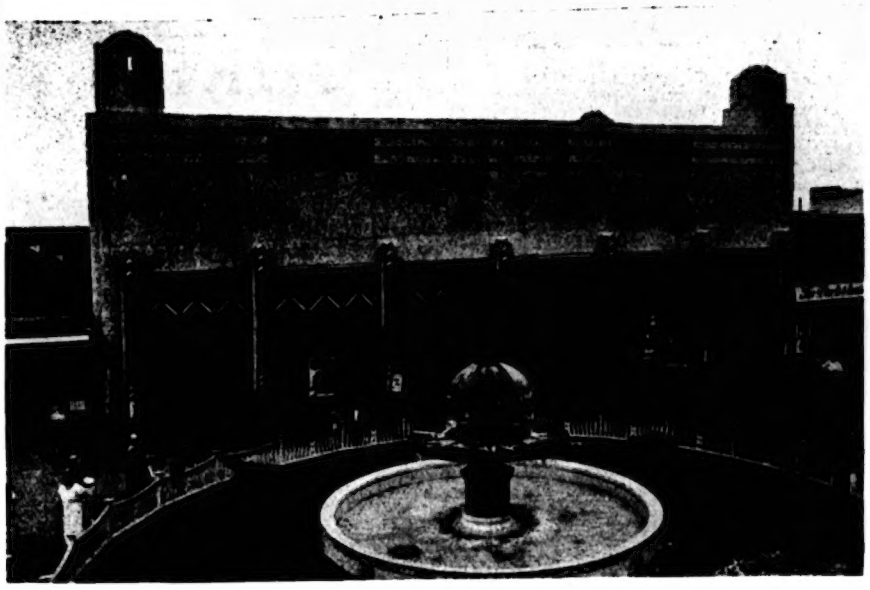

Originally opened as a news theatre and fitted with Western Electric equipment, the Novelty Cinema, in the Blackpool pleasure grounds, is now devoted to the showing of unusual productions

Kinemas Planned

ANOTHER FOR ODEON CIRCUIT

Site at East Barnet—Sheerness Plans—Two Penrith Schemes—Thrapston Building Starts.

A SCHEME is being prepared for the erection of another new Odeon Cinema, under the auspices of Cinema Service, Ltd., of which Oscar Deutsch is director, of Bennett's Hill, Birmingham.

The site for this scheme is at East Barnet, and is situated at the junction of Cat Hill and Brookhill Road.

It is understood that the plans for the proposed kinema are now being prepared by Yates, Cook and Darbyshire, the architects, of 43, Great Marlborough Street, W.1, but have not yet been submitted to the local Council for approval.

Kinema for Sheerness

A new kinema, to be known as the Royal Palace, is to be erected on a site in the Broadway, Sheerness. Plans for a building to seat 1,200 persons and accommodate a fully equipped stage are now being prepared. Associated with the promoters of the scheme is W. A. Parker, of the Royal Hotel, Sheerness. It is hoped to start building in about three weeks.

Tamworth Plans Approved

The Tamworth (Staffs) magistrates have approved of plans, submitted on behalf of the executors of the late John Thornburn, for a new kinema to be built in George Street, Tamworth.

It is to accommodate 824 persons on the ground floor and 400 in the balcony.

These plans have been drawn up by Harold England, L.R.I.B.A., of Carlton Chambers, St. Andrew's Road South, St. Annes-on-Sea.

New Stanley Kinema

Plans have been passed for the erection of a new kinema at Stanley, Co. Durham, on a site formerly occupied by the Victoria Theatre, Stanley. The Victoria was built about 40 years ago, but has been closed for a number of years. The old building is to be demolished to make way for the new kinema.

Penrith Alhambra Improvements

Extensive alterations and improvements on modern lines are to be carried out at the Alhambra Cinema, Penrith, the scheme including a reconstruction of the Middlegate entrance, in the heart of the town.

J. C. Derham, L.R.I.B.A., of Blackpool, has designed the scheme, which includes the provision of a spacious main entrance more than twice the present width, with a modern island pay-box in glass and metal, a large semi-circular crush hall leading to the auditorium, and an entirely remodelled central stairway serving the balcony. The flooring of the vestibule will be of Flexoform terrazzo in a bright futuristic design, while the walls and ceilings will be carried out in modern textural treatment, and the light fittings will be of cubist design.

Another Kinema for Penrith

A start has been made in clearing a site at Penrith (Cumberland) for another kinema, which is being erected by an East Coast syndicate at the South End of the town.

The kinema is being built by John H. Pickering, of Whitby, Yorkshire. G. H. Fawcett, of Scarborough, is the architect.

The clearing of the site will be probably finished this week.

Stanley Laing, of John Laing and Son, of Carlisle and London, is in charge of the operations.

Kingsbury Tenders Invited

Tenders are now being invited, and contract arrangements are expected to be completed within about a week, for the erection of the new kinema at Kenton Road and Kingsbury Road, Kingsbury, Middlesex.

The architect for the scheme is F. E. Bromige, of Phœnix House, 19, Oxford Street, W.1.

The kinema, which will occupy a frontage of about 170 ft., will have a café, full-sized stage, dressing-rooms, etc.

Work Starts at Thrapston

Operations have been commenced upon the construction of the foundations for the new kinema to be built at Bridge Street, Thrapston, for M. Williams, of the Picture Palace, Chatteris.

The contract has been placed with C. R. Pettit and Son, of Bridge Street, Thrapston, Northants.

Plans have been prepared by E. B. Parkinson, of 23, Petty Curry, Cambridge.

Wallsend Plan Being Prepared

The promoters of the scheme to erect a new kinema at Wallsend are the trustees of Jas. Duffy, and the architect is W. Riddle, L.R.I.B.A., 53, Denham Terrace, Wallsend.

It is proposed to convert Vaux and Co.'s old brewery stores in Benton Way into a kinema to hold 800 people.

Sound Recording for Amateurs

Quality Tone on Unbreakable Discs.

WILL DAY has acquired the sole rights in an invention, the *Kine*, learns, which should have wide possibilities in the amateur field. It consists of a new type of recording disc, which enables any amateur to make a 10-in. record equal in quality to commercial records, and capable of playing as many times.

Of the numerous amateur recording methods now on the market, most either have the defect that the records are so hard—generally they are made of aluminium—that they will not record the higher frequencies, or alternatively, they are so soft that, while they will record these frequencies, they have a very short life. The new record, it is stated, overcomes these defects.

In the first place, it is unbreakable, consisting of a thin metal disc coated on both sides with a plastic material. The record is placed on an inexpensive recording attachment, which can also be used for playbacks, and which can be coupled up to any type of sub-standard projector, and to any radio set. When the sound has been recorded, the record is placed in an oven for a couple of hours, when it is baked sufficiently hard to withstand a large number of playings with ordinary steel needles.

The quality of reproduction obtainable with these records is proved by a number of recordings which Will Day has had made by well-known artists; if they are not quite equal to commercial recordings, it is probably because of the conditions under which they were recorded, and through no fault of the actual records. As a demonstration of the value of the invention to amateur kinematographers, a commentary has been recorded to a 16 mm. silent travel film.

The cost of the 10-in. double-sided recording blanks is only 2s. 10d. each, and of the recording and reproducing head of 7 gns. These low prices bring sound recording and the production of sound films within the reach of any amateur, since 600 ft. of 16 mm. film can be synchronised on two sides of one disc.

B.T.-H.'s BIG BUSINESS

RECENT INSTALLATIONS

The past few weeks have been a really bumper period for Sound and Cinema Equipment, of 36, Rathbone Place, the well-known distributors of B.T.-H. talkie apparatus

Among the theatres appearing on the B.T.-H. contract list for installations recently are the County, Reading; Ideal, Eastcote; Odeon, Weymouth; Odeon, Kingston; Norbreck Hydro, Blackpool; Regent, Dover; Premier, Earlsfield; Victoria News Theatre; Picture House, Worksop; Empire, South Shields; Regal, Dublin; Palace, Castle Douglas; Temperance Hall, Dublin; Gainsboro', Shoreditch; Princes, Wimbledon; Cinema, Crookham; Picture House, E. Kilbridge; Memorial, Lanchester; Royalty, Bourne End; Castle, Hertford; Roxy, Renton; Baths, Bristol; Doon, Dalwellington; Temperance Hall, Tipperary, and the Rock Cinema, Ballyshannon.

MUSIC PUBLISHERS AMALGAMATE

(*Continued from page 29*)

Man," based upon four Manx folksongs. Here is a novelty for kinema stage orchestras in the early autumn, which will interest all returned holiday visitors and introduce a new type of national music. Time of performance ten minutes.

"Morning Serenade," by Adolf Lotter, is a melodic four-minute entr'acte, which will adapt well for modern kinema organ solo presentation from the orchestral pianoforte conductor copy.

"Alpine Memories," a fantasia on Swiss melodies, adapted and arranged by Aubrey Winter, is a twelve-minute potpourri, which is characteristic in tone-colour, varied in tempo, and gives adequate excerpts instead of a few "snatchy" bars, which are apt to annoy rather than interest in this class of interlude.

In the small-size edition are a well-arranged orchestration of May Brahe's popular song, "Bless This House"; two Johann Strauss' Valses, "Fairy Tales from the Orient" and "Loreley-Rhein-Klänge"; Joseph Gungl's "Viennese Waltz" and "Zephyr Breezes"; and J. Ivanovici's favourite, "Waves of the Danube." All four waltzes are arranged by Aubrey Winter and fully cued.

A delightful reverie by Elric Olsen, called "Love's Ideal," completes the list, which, after carefully playing through, I can thoroughly recommend to the consideration of all organists and musical directors.

A. W. O.

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ONE WEEK WITH RCA

Sub-Standard Branch Busy

STUART JOHNSON, of RCA, reports a remarkable total of business completed in a single week in the recording and sub-standard field.

Nettlefold studios have completed a long contract for high-fidelity recording, while the Ealing studios have installed high-fidelity reproducing equipment, consisting of four P.S.24 new type sound-heads, fitted with Selsyn motor equipment. British Lion studios are also installing additional equipment to provide two complete recording channels.

In the sub-standard field, Publicity Films have acquired a batch of 16 mm. reproducers, and have completed a contract for the re-recording of a number of films from 35 mm. to 16 mm.

The popularity of RCA recording equipment is, of course, due to the remarkably high quality of recording which the high-fidelity equipment renders consistently obtainable, covering a frequency range up to 10,000 cycles. The sub-standard equipment is substantially similar, embodying refinements in smoothing mechanism, thanks to which the quality obtained is of a standard which had hitherto been thought unattainable.

RECTIFIER RELIABILITY

AN ECONOMY DEVICE

The Electrical Equipment and Carbon Co., Ltd., have recently made some installations of their Elin mercury rectifiers embodying a novel method of connecting two bulbs, which, while retaining the safety characteristics of a duplicated installation, materially reduces both initial price and running costs.

The installation comprises two bulbs contained in a single cubicle, each with its own fan, but fed from a single transformer and with their outputs smoothed by a single set of chokes. Either bulb is capable of carrying the full load of both projectors for change-overs.

The two bulbs are controlled by a single two-way switch, the first position of which starts one bulb, while the second position merely connects a relay controlling the second bulb. Only if the first bulb should fail is the second bulb switched in, when it will take the load immediately.

This arrangement is little more expensive than an ordinary single installation with stand-by bulb, since the transformers, chokes, and much of the switchgear are not duplicated; it has the advantage of causing no loss of time in fitting a replacement in the event of bulb failure. On the other hand, it has the advantage over the two-bulb equipments sometimes installed of economy of running, since there is a voltage drop in one bulb only.

Installations of this type of equipment have so far been made at the Gem, North Ormesby, and the Palladium, Middlesbrough, and several other installations are in hand, chiefly in the Newcastle area.

Guild Activities

LIVERPOOL COURT VISITS KERSHAW'S

Members of the Liverpool Court of the Guild of British Kinema Projectionists and Technicians visited the works of the Kershaw Projector Co., at Leeds. The party, which followed a programme mapped out by the Leeds Court, was greatly impressed with the completeness of the Kershaw organisation.

At the works the centre of interest was the Kalee Eleven projector, which was critically examined, and left no doubt in the minds of the visitors that it was a splendid example of British workmanship.

After tea, the party inspected the plant of the Paramount Theatre, Leeds, by courtesy of the management, under the guidance of chief projectionist J. Woodhouse. H. B. Smith, chairman of the Liverpool Court, voices the thanks of his colleagues to the Leeds Court, whose co-operation resulted in the outing being a great success. The secretary and members of the Leeds Court, who met the Liverpool projectionists at the station, assisted in making the visit to Leeds a memorable one.

The E. G. TURNER Sound Screen

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Aug.	30	Song of Songs	Marlene Dietrich	Paramount	Prince Edward	8.40
,,	,,	30	Soldiers Don't Care	Pat Hanna	Universal	Rialto	10.30
,,	,,	30	Ham and Eggs	——	Universal	Rialto	10.35
Thur.,	,,	31	20,000 Cheers for the Chain Gang; Bosko's Mechanical Man; In a Castilian Garden.	——	Warner	Own Theatre	3
,,	,,	31	Paddy-the-Next-Best-Thing	Janet Gaynor	Fox	Cambridge	
Fri.,	Sept.	1	Big Chance	John Darrow	Universal	Rialto	10.30
,,	,,	1	All At Sea	——	Universal	Rialto	10.30
Tues.,	,,	5	Curtain at Eight	C. Aubrey Smith	P.D.C.	Phœnix	3
,,	,,	5	Midnight Club	Clive Brook	Paramount	Carlton	10.30
,,	,,	5	The Plumber and the Lady	——	Paramount	Carlton	10.30
,,	,,	5	I Cover the Waterfront	——	United Artists	Cambridge	8.45
,,	,,	5	Say It Isn't So; Screen Snapshots No. 37.	——	United Artists	Cambridge	8.45
Wed.,	,,	6	Her Lover's Brother	Edwina Booth	Equity British	Rialto	10.30
Thur.,	,,	7	This is the Life	Gordon Harker	British Lion	Prince Edward	8.45
Tues.,	,,	12	Going Gay	——	Sterling	Prince Edward	8.45

BELFAST

Tues.,	Sept.	5	Lone Avenger; Worthy Deceiver	——	Gaumont Ideal	Classic	10.45
Wed.,	,,	6	Disgraced	Helen Twelvetrees	Paramount	Picture House	11

BIRMINGHAM

Fri.,	Sept.	1	I Was a Spy	Madeleine Carroll	W. & F.	West End	10.30
,,	,,	1	Her Bodyguard	Edmund Lowe	Paramount	Futurist	10.30
Tues.,	,,	5	His Private Secretary	Evelyn Knapp	Gaumont Ideal	West End	10.30
,,	,,	5	Voltaire	George Arliss	Warner	Forum	10.30
Wed.,	,,	6	Worthy Deceiver	Reginald Denny	Gaumont Ideal	West End	10.30
,,	,,	6	Paddy-the-Next-Best-Thing	Janet Gaynor	Fox	Scala	10.30
Thur.,	,,	7	Private Detective 62; Mayfair Girl.	——	Warner	Forum	10.30
,,	,,	7	Moonlight and Melody	Mary Brian	Universal	West End	10.30

CARDIFF

Fri.,	Sept.	1	Shorts	——	Paramount	Capitol	11
Tues.,	,,	5	Samarang	——	United Artists	New Imperial	10.45
,,	,,	5	Mama Loves Papa	Charles Ruggles	Paramount	Capitol	11
,,	,,	5	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Park Hall	11
,,	,,	5	Private Detective 62	William Powell	Warner	Queen's	11
,,	,,	5	The Masquerader	Ronald Colman	United Artists	New Theatre	2.30
,,	,,	5	Paddy-the-Next-Best-Thing	Janet Gaynor	Fox	Empire	11
Wed.,	,,	6	The Girl from Maxims	Leslie Henson	United Artists	New Theatre	2.30
,,	,,	6	Worthy Deceiver	Reginald Denny	Gaumont Ideal	Park Hall	11

GLASGOW

Fri.,	Sept.	1	Moonlight and Melody	Mary Brian	Universal	Picture House	11
,,	,,	1	Baby Face; Somewhere in Sonora.	——	Warner	Regal	10.45
Tues.,	,,	5	Mary Stevens, M.D.	Kay Francis	Warner	Regal	10.45
,,	,,	5	The Masquerader	Ronald Colman	United Artists	Playhouse	10.45
Wed.,	,,	6	Mama Loves Papa	Charles Ruggles	Paramount	Playhouse	11
,,	,,	6	Train 2419	Charles Starrett	Pathe	Regal	10.45
,,	,,	6	Tugboat Annie	Marie Dressler	M-G-M	La Scala	11
Thur.,	,,	7	The Private Life of Henry VIII	Charles Laughton	United Artists	La Scala	10.45

LEEDS

Fri.,	Sept.	1	The Mayor of Hell	James Cagney	Warner;	Rialto	11
,,	,,	1	Tugboat Annie	Marie Dressler	M-G-M	Tower P.H.	11
,,	,,	1	A Royal Demand	Cyril McLaglen	Paramount	—	—
Tues.,	,,	5	Shorts	——	Paramount	Paramount	10.45
,,	,,	5	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Scala	11
,,	,,	5	Pride of the Force	Leslie Fuller	Wardour	Rialto	11
Wed.,	,,	6	The Girl from Maxims	Leslie Henson	United Artists	Scala	10.45
,,	,,	6	Captured	Leslie Howard	Warner	Rialto	11
Thur.,	,,	7	Another Language	Helen Hayes	M-G-M	Tower P.H.	11
,,	,,	7	The Masquerader	Ronald Colman	United Artists	Scala	10.45
,,	,,	7	Her First Mate	Slim Summerville	Universal	Rialto	10.45

LIVERPOOL

Fri.,	Sept.	1	Train 2419	Charles Starrett	Pathe	Forum	10.45
,,	,,	1	Tugboat Annie	Marie Dressler	M-G-M	Majestic	11
,,	,,	1	Her Bodyguard	Edmund Lowe	Paramount	Scala	10.45
Tues.,	,,	5	A Royal Demand	Cyril McLaglen	Paramount	Futurist	10.45
,,	,,	5	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Scala	11
,,	,,	5	Captured	Leslie Howard	Warner	Forum	10.45
,,	,,	5	Her First Mate	Slim Summerville	Universal	Palace de Luxe	10.45
Wed.,	,,	6	Moonlight and Melody	Mary Brian	Universal	Palais de Luxe	10.45
Thur.,	,,	7	Up to the Neck	Ralph Lynn	United Artists	Futurist	10.45

MANCHESTER

Fri.,	Sept.	1	Captured	Leslie Howard	Warner	Theatre Royal	10.45
,,	,,	1	Royal Demand	Cyril McLaglen	Paramount	Paramount	10.45
Tues.,	,,	5	Up to the Neck	Ralph Lynn	United Artists	Hippodrome	3
,,	,,	5	Song of Songs	Marlene Dietrich	Paramount	Paramount	10.45
Wed.,	,,	6	Samarang	——	United Artists	Deansgate P.H.	10.45
,,	,,	6	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Piccadilly	11
,,	,,	6	Tugboat Annie	Marie Dressler	M-G-M	Market Street	10.45
Thur.,	,,	7	Paddy-the-Next-Best-Thing	Janet Gaynor	Fox	Piccadilly	11

NEWCASTLE

Fri.,	Sept.	1	Pride of the Force	Leslie Fuller	Wardour	Grainger P.H.	10.30
,,	,,	1	Her First Mate	Slim Summerville	Universal	Stoll P.H.	10.15
,,	,,	1	Another Language	Helen Hayes	M-G-M	Olympia	11
,,	,,	1	Mama Loves Papa	Charles Ruggles	Paramount	Paramount	10.30
Tues.,	,,	5	Her Bodyguard	Edmund Lowe	Paramount	Paramount	10.30
,,	,,	5	Moonlight and Melody	Mary Brian	Universal	Stoll P.H.	10.15
Wed.,	,,	6	The Private Life of Henry VIII	Charles Laughton	United Artists	Stoll P.H.	10.30
Thur.,	,,	7	Up to the Neck	Ralph Lynn	United Artists	Stoll P.H.	10.30
,,	,,	7	Song of Songs	Marlene Dietrich	Paramount	Paramount	10.30

NOTTINGHAM

Fri.,	Sept.	1	Secret of the Blue Room	Paul Lukas	Universal	Scala	10.30
,,	,,	1	Mama Loves Papa	Charles Ruggles	Paramount	Elite	10.45
Tues.,	,,	5	Her Bodyguard	Edmund Lowe	Paramount	Elite	10.45
,,	,,	5	Another Language	Helen Hayes	M-G-M	Scala	11
Wed.,	,,	6	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Hippodrome	10.30
,,	,,	6	The Mayor of Hell	James Cagney	Warner	Elite	10.40
,,	,,	6	Moonlight and Melody	Mary Brian	Universal	Scala	10.30
Thur.,	,,	7	I Have Lived	Alan Dinehart	Gaumont Ideal	Hippodrome	10.30

SHEFFIELD

Fri.,	Sept.	1	Pride of the Force	Leslie Fuller	Wardour	Hippodrome	10.45
,,	,,	1	The Lure	Anne Grey	Paramount	Cinema House	10.45
Mon.,	,,	4	Paddy-the-Next-Best-Thing	Janet Gaynor	Fox	Union Street	11
Tues.,	,,	5	Mama Loves Papa	Charles Ruggles	Paramount	Cinema House	10.45
,,	,,	5	The Mayor of Hell	James Cagney	Warner	Central P.H.	11
Wed.,	,,	6	His Private Secretary	Evelyn Knapp	Gaumont Ideal	Regent	11
,,	,,	6	Baby Face; Somewhere in Sonora.	——	Warner	Central P.H.	10.30
,,	,,	6	Her First Mate	Slim Summerville	Universal	Union Street	10.45

Registered Under the Act

By the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 9 to August 16. Films the names of which appear in italics are parts of series (o serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
AUGUST 9.				
The Ghoul	W. & F.	Gaumont-British	7,217	Br. 9056
I Was a Spy	,,	,,	8,193	Br. 9057
AUGUST 10.				
The Love Nest	Wardour	B.I.P.	6,222	Br. 9063
AUGUST 12.				
The Lure	Paramount	Arthur Maude	5,979	Br. 9076
FOREIGN.				
AUGUST 9.				
Daddy Knows Best	Paramount	Paramount Inter.	1,850	F. 9058
Jabs and Jolts	,,	,,	953	F. 9059
Betty Boop's Birthday Party.	,,	,,	588	F. 9060
Gleason's New Deal	Universal	Universal	1,832	F. 9061
The Peanut Vendor	Paramount	Paramount Inter.	879	F. 9062
AUGUST 10.				
The Old Timers	Universal	Universal	1,873	F. 9064
The Fiddlin' Buckaroo	,,	,,	5,157	F. 9065
AUGUST 11.				
The Phantom of the Air (serial):— *Episode* 10	Universal	Universal	1,387	F. 9066
The Stranger's Return	M-G-M	M-G-M	7,870	F. 9067
The Man Who Dared	Fox	Fox	7,112	F. 9068
Life in the Raw	,,	,,	5,711	F. 9069
I Like Mountain Music	First National	Vitaphone Corp.	640	F. 9070
Breakwater	,,	,,	876	F. 9071
The Way of all Freshmen.	,,	,,	1,663	F. 9072
Rambling Round Radio Row, No. 6.	,,	,,	969	F. 9073
Stuck Stuck Stucco	,,	,,	928	F. 9074
Crashing the Gate	,,	,,	1,797	F. 9075
AUGUST 14.				
Balance	Paramount	Paramount Inter.	857	F. 9077
AUGUST 16.				
Forgotten Babies	M.-G.-M.	Hal E. Roach	1,508	F. 9078
The Goal Rush	,,	M.-G.-M.	613	F. 9079
Ragtime Romeo	,,	,,	738	F. 9080
Stormy Weather	,,	,,	727	F. 9081
Taxi Barons	,,	Hal E. Roach	1,670	F. 9082
Movie Mad	,,	M.-G.-M.	767	F. 9083
The New Car	,,	,,	694	F. 9084
Prison Days	,,	,,	769	F. 9085
Wreckety Wrecks	,,	Hal E. Roach	1,655	F. 9086

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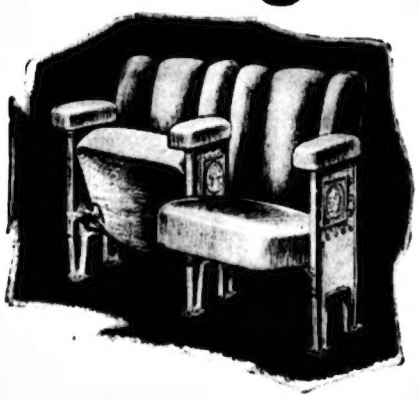

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